AN

APOLOGY

FOR THE

MONOSTROPHICS

WHICH WERE PUBLISHED IN 1782.

WITH

A SECOND COLLECTION

OF

MONOSTROPHICS.

BY

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MVSEVM
BRITAN
NICVM

TO

HENRY ADDINGTON, Esq.

DEAR SIR,

THAT generous love of polite learning, which discovered itself in you when I had the honour and happiness of assisting in your education, and which has since led you to the attainment of every liberal and elegant accomplishment, induces me to hope that you will favourably receive this literary APOLOGY. The subject of it is indeed verbal criticism, a species of erudition among all others the least entertaining: but your sound judgement will not depreciate the work merely on that account, especially when you recollect these memorable words of Dr. CLARKE, "Levia

quidem hæc, et parvi fortè, ſi per ſe ſpectentur, momenti. Sed ex elementis conſtant, ex principiis oriuntur, omnia: et ex judicii conſuetudine in rebus MINUTIS adhibitâ, pendet ſæpiſſimè etiam in MAXIMIS vera atque accurata ſcientia *." I muſt alſo add, that from the ſincere friendſhip, which for many years you have invariably continued to ſhew me, I am confident you will not reject what is offered you as a public teſtimony of my regard and affection.

Some elaborate and learned ſtrictures † of a very reſpectable critic, on the collection of Greek Monoſtrophics, which you encouraged me not long ago to publiſh, are the occaſion of this Apology. It ſeemed neceſſary to take ſome notice of thoſe ſtrictures; for to have paſſed over them in ſilence would have argued in me either a vain ſelf-approbation, or a tacit acknowledgement of all the faults which are ſaid to exiſt in the Monoſtrophics. No modeſt

* Præf. Homer.

† See the MONTHLY REVIEW for JUNE and AUGUST, 1783.

man will be ſo conceited as to diſregard cenſure entirely, and compliment himſelf with

——— at mihi plaudo
Ipſe domi ———.

Nor will any one, who is conſcious to himſelf of not being wrong in all points, plead guilty to every inſtance of error alledged againſt him.

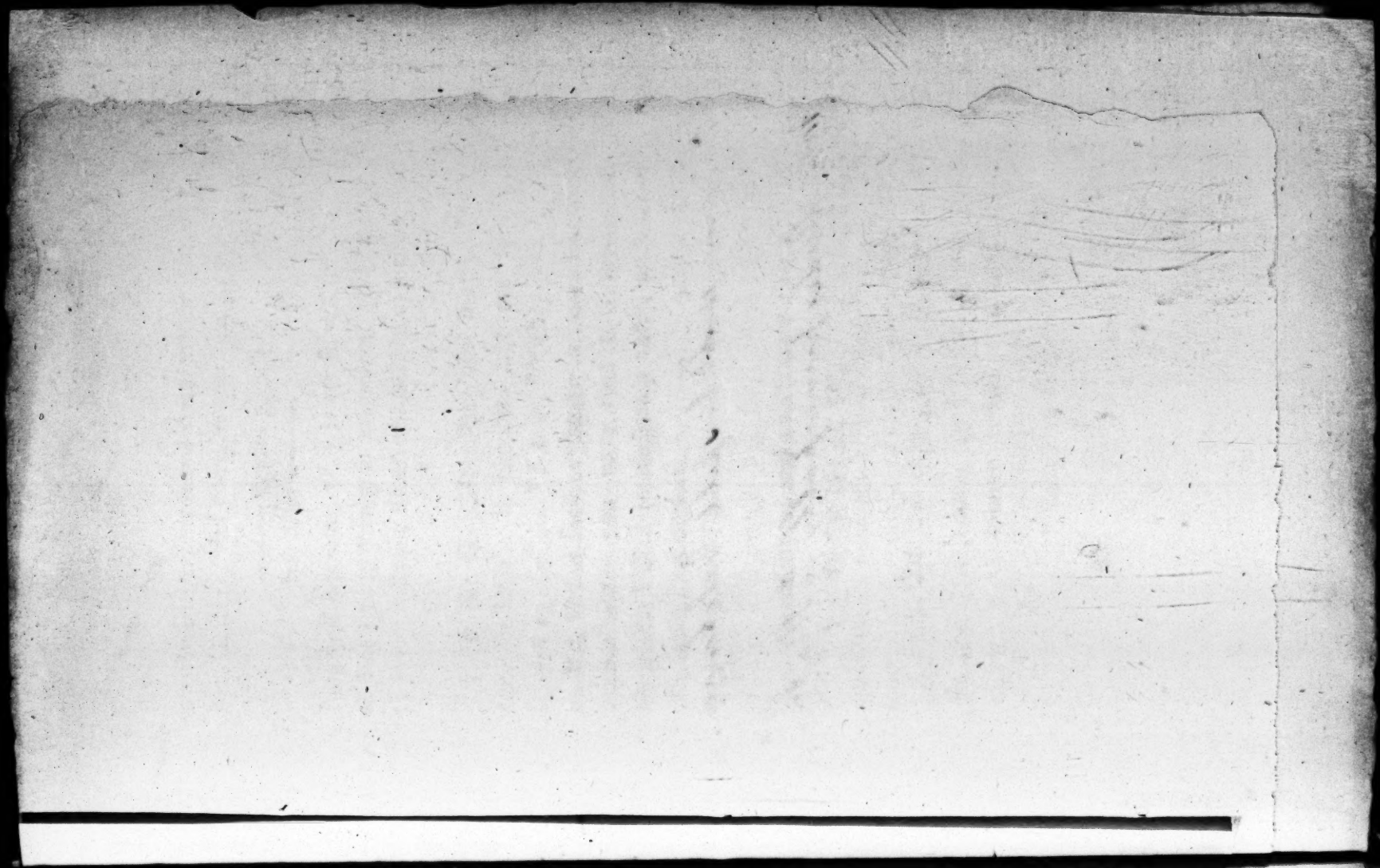
How far the Monoſtrophics may deſerve commendation, it becomes not me to ſay: κομπεῖν οὐχι βέλομαι*: how far they are inaccurate, and as ſuch ought to be cenſured, will appear when you have read this Apology; on which I ſhall immediately enter, after having ſubſcribed myſelf,

Dear Sir,

Your faithful and affectionate Friend,

GEORGE ISAAC HUNTINGFORD.

* Soph. Œd. Col. 1273. Johnſ. edit.



This name should be spelt Valckenaer.

Wm H. alludes principally to Heath.

APOLOGY

FOR THE

MONOSTROPHICS.

"DE pedibus iambici nihilo certiores ſunt viri doctiſſimi, quàm de iis quæ apud antipodas," is the aſſertion of the learned TOUP*; an aſſertion, not altogether void of foundation, though perhaps not ſtrictly true. We of the preſent age have lived to ſee the critical abilities of BARNES, VALKENER, PAUW, and DAWES, ſometimes called in queſtion: many of their obſervations, which once had the credit of much ingenuity, have been controverted, and many of their metrical deciſions ſet aſide. And whence can ſuch difference of opinion among the moſt acute

* Longinus, ſect. 3.

critics have proceeded, but from this cauſe! namely, that in ſome particulars reſpecting their metre, (ſuch as, whether in iambics this or that foot ſhould be admitted, and whether in lyrics this or that verſe might be adopted) the Greek poets did not always follow one uniform rule. More particularly in the ſtructure of lyric compoſitions, they ſeem very frequently to have been guided only by the general effect of the rhythmus * and harmony, without any regard to metre: and even when

* "Rhythmus conſiderat numerum ſyllabarum; pedum quantitatem non item. At metrum, tum ſyllabarum numerum conſiderat, tum ubique etiam attendit pedum quantitatem." Voſſ. Poet. Inſtitut. l. 1. 8. 12.

Which words the critic explains by a paſſage from *Beda* — "Videtur rhythmus metris eſſe conſimilis verborum modulata compoſitio, non metricâ compoſitione ſed numero ſyllabarum, ad judicium aurium examinata—rhythmus per ſe ſine metro eſſe poteſt; metrum vero ſine rhythmo eſſe non poteſt—metrum eſt ratio cum modulatione; rhythmus eſt modulatio ſine ratione."

The auletic and citharistic arts are deſcribed as Ἁρμονία καὶ Ρυθμῷ χρωμεναι. Ariſt. Poet. c. 1. The lyric odes come under the regulation of thoſe arts, and adapt their language to harmony and rhythm: not always to metre. Metre is but a part of rhythm: τὰ γαρ μέτρα, ὅτι μοριὰ των Ρυθμων εϛι, φανερον. Ariſt. P. c. 4.

they

The difficulty seems rather to lie in our ignorance of this one uniform rule, rather than in the non-existence of it.

We can often trace the metre, when our ears do not acknowlege the rhythmus of the verse. The reverse we apprehend to be very rarely the case.

This is no place to enter into the discussion of this question; though we must acknowlege, that we are not convinced by what Mr H. has advanced.

they propoſed to themſelves an adherence to metrical combination, they often appear to have conſidered rather a certain proportion of time, than any exact correſpondence of ſimilar feet *.

When men of the greateſt penetration have been miſtaken, it is not to be wondered at, that a writer of Monoſtrophics, who confeſſes himſelf to have been much more attentive to the fine ſubject-matter, than to the metrical niceties of the Greek poets, ſhould have ad-

* Dr. Burney, ſpeaking of the choral part of the Greek drama, ſays, "Of the metre of this part, I ſhall only obſerve, in general, that it ſeems to have admitted of ſuch an unbounded variety in the mixture and arrangement of feet, and to have been fettered by ſo few reſtraints, that to a modern ear it is frequently not to be diſtinguiſhed from a ſmooth and elegant proſe." Burney's Diſſertat. on the Muſic of the Ancients, vol. I. p. 83.

I muſt acknowledge myſelf to be very much of Dr. Burney's opinion, when I obſerve with what difficulty and torture, and after how many proſodiacal ſhifts, it is, that many of the Greek choruſes are reduced into any thing like what can be called a verſe. And I cannot help thinking, that if the ſame proſodiacal chemiſtry were applied to any ſentence of proſe, it might as eaſily tranſmute that proſe into verſe, as bring many of the choral ſongs into a regular meaſure.

mitted into his work many words, which, with reſpect to metrical propriety, might appear to be at leaſt doubtful, if not entirely wrong. Had he poſſeſſed the "ſubtile acumen" even of a CLARKE, he could not have hoped to be faultleſs; for in life or writings,

—— vitiis nemo ſine naſcitur; optimus ille eſt
Qui minimis urgetur. Hor. Sat. I. 3. 68.

The errors of the Monoſtrophics have been pointed out, in a critique of much candour and erudition. I think myſelf very highly obliged by many kind expreſſions of reſpect, and am much honoured by the particular attention which has been paid to my little work. I confeſs without reſerve, that my critic is well qualified to be a literary judge, and that he poſſeſſes by many degrees more ſagacity and extenſive learning than I can pretend to.

Let me now explain my whole doctrine with regard to the compoſition of Greek poetry: it ſeems neceſſary that I ſhould do ſo, becauſe the Monoſtrophics were written in conformity to that doctrine, and are to be defended by it. If my opinions are erroneous,

I ſhall

We freely confess, that we are flattered by Mr H.'s commendations, and are very happy in finding that he received our remarks, as they were intended. There appeared so much good sense, and so large a portion of learning, in the Monotrophic, notwithstanding their errors, that we wished them to be more perfect, and more worthy of the being esteemed a model for those, who are ambitious of arriving at excellence in Greek compositions.

Quicunque solos videtur sapere,
Delinquam, vel animam, quam nullus habet
habere: illi quum sint retecti, inanes sunt deprehensi. Hominem autem, licet sit sapiens multa
discere, et non nimis repugnare, non est turpe.

It is no wonder, that we discovered so many errors, in the Monostrophics, when we wrote our criticisms, with ideas so totally different from those, which Mr H. entertains!

We readily allow, that Homer is the source of all that is great, sublime, or beautiful in composition, and that of Epic poetry, he is the Standard: but surely the liberties, which Homer has indulged his genius in Heroic verse, can never be supposed to extend over the very diversified regions of Grecian Poetry. Assertions, however, in this case, are of little weight, without examples, and evidence. Upon what author shall we fix? Let it be Sophocles! a great favourite of Mr H. & a constant imitator of Homer — But on this account we do not find, that he admits all the dialects, into Tragedy, or transgresses the bounds, which the nicety of

I ſhall moſt readily relinquiſh them on conviction that they are ſo,

Ὅσις γαρ αὐτος η φρονεῖν μονος δοκεῖ,
Η γλωσσαν, ἣν κκ αλλος, η ψυχην εχειν,
Οὗτοι διαπτυχθεντες, ωφθησαν κενοι.
Αλλ' ανδρα κ'ην τις ᾖ σοφος, το μανθανειν
Πολλ', αισχρον κδεν, και το μη τεινειν αγαν.

Soph. Antig. 718.

I look then upon Homer as the author of all that is great, ſublime, beautiful, and proper in poetry: and to a modern, I conceive, that every liberty of every kind, which Homer has taken either in matter or ſtyle, ſhould be granted. It matters not what the verſe is in which the writer means to imitate the Greek originals; whether heroic, elegiac, iambic; or any of thoſe verſes which are infinitely various in the Greek dramatiſts, and for the feet of which grammarians have invented ſo many names, when they might have reduced all of them to dactyls, ſpondees, pyrrhics, trochees, or anapæſts. If Homer has uſed a word with any apparent liberty, a modern may do the ſame on all occaſions. No one will deny that

Homer

Homer may be followed in heroics; ſurely then he may be imitated with equal ſafety in lyrics, the genius of which is peculiarly free; and in iambics, the prevailing foot of which is "Natus rebus agendis." Whatever Homer has ſaid or done, is univerſal authority.

But ſecondly, it appeared to me, that the liberties taken by every other writer of reputation, might be likewiſe granted to a modern; and it has often ſtruck me, that the epigrammatiſts of later date were of the ſame perſuaſion; for, if I am not miſtaken, they have adopted many modes of expreſſion, and combinations of quantity, which more ancient writers have not *generally* but only *occaſionally* uſed. Modern imitators of ancient Greeks may adopt any thing and every thing, of which examples (though ſcattered here and there) can be found. If it be not ſo, then not only the Monoſtrophics in queſtion, but the works of many Helleniſtic writers muſt be condemned.

In the third place, I imagined that the advantage of various dialects, intermixed as occaſion might require, but yet with ſome degree of judgement, caution, and propriety, would not

attic ears, and attic taste had established, any more than Euripides, who was by no means so frequent an imitator of "the father of heroic song." Homer, therefore, ought only to be considered as an authority for all the possible varieties in phraseology and metre, in epics.

It is unnecessary to produce other examples, but must add, that

Modern imitators of the ancient Greeks, ought carefully to copy the best originals, and very sparingly to adopt deviations or liberties, which the writers of the earlier and more pure ages of Greek literature do not sanctify. So we do copy, and to copy in this case we are compelled, let us not endeavour to be the imitators of those, who have already debased their noble models, by daring to introduce innovations, and have sunk the glories of the Greek language by the introduction of Barbarisms.

What reason can Mr H. have for supposing that the mixture of Dialects may be allowed in a modern, when we have no ancient authorities, that the ancients decried it to themselves, that with the Epic and Lyric poets confined, that with the Tragic and Comic poets confined, to the Ionic and the Doric, that the admission of them is to be sanctioned, by the practice

If the Ionicity, a particular word or particular modes of expression, at any rate, no Writer of the present time, should venture to admit any word or phrase, in any other dialect, than that which the Ancients used in that species of composition, which he professes to imitate, and he will do well to remember, that scarcely any authority can have weight, but the usage of the very identical word, which he wishes to defend. Analogy will not be sufficient in the present instance; and in general it is a most precarious guide.

produced in the Choly, where Ionicisms are frequent, but they will not admit of the Ionic dialect, into the Iambic verse, which Mr H. seems to defend, and which we persist in opposing. The modes in which Ionicisms are employed in the dialogue are very few, in the Chorus, they are used with greater latitude: in both the particular examples ought to be our only rule. The usage of Ionicisms is judiciously

not be denied to a modern. It is in vain to diſpute about Homer's dialects, whether, when he wrote, the Attic and Ionic were or were not the ſame? Suffice it that the four dialects are certainly found in Homer, and three at leaſt very frequently in Sophocles, who even in his choruſes admits the Ionic. I know it is aſſerted by BURTON that "Dialectus Ionica in choris locum non habeat*:" but this is a haſty aſſertion, and the truth of it is contradicted by theſe examples:

Ω χθονια βροτοισι φαμα.
Soph. Elect. v. 1072†.

Στας δ' υπερ μελαθρων φοινι-
αισιν αμφιχανων κυκλω
Λογχαις. — Antig. 118.

Νεαραισι Θεων επι συνδυχιαις.
Antig. v. 163.

Διασσοισι Φινειδαις.
Antig. 982.

* V. 478. Oed. Tyr. Burton. Πενλαλ.

† The author, in his references to Sophocles, has always uſed the edition printed at London in the year 1746, commonly called *Johnſon's* edition; though in reality he edited only the Ajax, Electra, Antigone, and Trachiniæ. See the hiſtory of this publication in the "Anecdotes of Mr. Bowyer," p. 282.

Τελε-

Τελεσανλα φονιαισι χερσι.
Oed. Tyr. 474.

Ουδ' εις τον Αζαισι ναον.
Oed. Tyr. 918.

Ὡς επιηρα φερον-
τα τοις εμοισι τυραννοις.
Oed. Tyr. 1113.

Ταις μεζαλαισιν εν Θηβαις ανασσων.
Oed. Tyr. 1226.

Τραφη θυελλησιν εν ωλρωαις.
Antig. 995.

Μενει γαρ ετ' αιολα νυξ
Βρολοισι. Trach. 134.

Τις ωδε τεκνοισι
Ζην' αζελον ειδεν; Trach. 143.

Ἱπποισιν τον ακεςηρα χαλινον
Πρωλαισι ταισδ' εκλισας αζηαις.
Oed. Col. 747.

Οὐ πολιαι σεμναι τιθη-
νῶνλαι τελη
Θναλοισιν. Oed. Col. 1104.

Πωλοισιν η ριμφαρμαλοις.
Oed. Col. 1117.

Θηρος ὂν εν πυλαισι.
Oed. Col. 1638.

This

and copiously explained by Markland and Valckenaer; as to the admission of Ionicisms, it probably arose from the similitude of the old attic and Ionic, and thirdly the grace of the πινος over the compositions of the dramatic writers,

That these principles are false is, we think, sufficiently evident. If the genius of a modern should aspire to Epic composition, let Homer be his model. If he attempt Tragedy or Comedy, or Iambic verse, he must follow the rules, by which the writers for the Grecian stage were governed. He must employ the attic Dialect, and admit no infringement, without a special authority. If he incline to Lyric compositions, he must ~~not blend the~~ follow Pindar, or ~~the Doric beauties of~~ Anacreon, ~~with the~~ Alcæus, or Sappho. If he indulge his fancy in Epigrammatic writing, he may be allowed very great liberties. Yet still we would recommend caution, and wish him to copy only the more ancient authors of this species of composition. ~~Other variations to~~ application.

+ In this case, he may use the same variety in his dialects, which his great exemplar admitted; and we should not condemn him, if he availed himself of the refinements of the Alexandrian School.

+ or any other Lyric writer,
# and even here he must use greater or less license, according to the subject, which he treats, or the author, which he imitates

we shall even follow Mr. H. through his
in imitation of his example
Apology. We shall gladly acknowlege
our mistakes, when we are convinced,
that we have committed any. We
frequently asked for information,
because we doubted: Where our doubts
are removed, we shall freely own it;
at the same time, we shall mark
down, such passages, as Mr H.
has not noticed in his answer,
and purely combat those argu-
ments, to the truth of which
we cannot subscribe.

Application.

This intermixture of dialects in Homer and Sophocles, ſeems to add a beauty ſimilar to that which is derived from the variety of colours in a piece of Moſaic work: and to produce the ſame effect which ariſes from light and ſhade in a picture, or from a judicious combination of ſharp and flat tones in a muſical compoſition.

Theſe then were the principles which have always directed me in writing Greek: if theſe principles are falſe in judgement and taſte, the compoſitions which are guided by them muſt be ſo likewiſe, as the ſuperſtructure muſt fall if the ground-work be not ſtrong. The reader muſt determine how far theſe doctrines are or are not proper.

I ſhall now proceed to particulars; and in peruſing the critic's remarks ſhall moſt readily acknowledge as exceptionable whatever appears to be ſo: and though I might reaſonably beg leave to retain every word or verſe, for which any thing like authority can be adduced, yet ſo much deference do I pay to the opinion of my judge, that I ſhall propoſe emendations of many paſſages.

Ανθρω-

——————— Ανθρωποισι γαρ
Τοις πασι κοινον εστι τ᾽ξαμαρτανειν.
Επει δ᾽ αμαρτη, κεινος ουκετ᾽ εστ᾽ ανηρ
Αβουλος ουδ᾽ ανολβος, ὁστις ες κακον
Πεσων ακεῖται, μηδ᾽ ακινητος πελει.
Αυθαδια τοι σκαιοτητ᾽ οφλισκανει.
Soph. Antig. 1035.

To begin then with the Preface.

In page the 4th, "Quoad metri" is better than "metrum;" in the 5th "haud locus" ſhould be read for "ne locus;" and in the 6th, "ne quidem" for "ne vel."

I agree with the critic in condemning "ne vel," p. 6. as not ſupported by authority. Cæſar having mentioned that the Germans worſhipped Vulcan, the Sun, and Moon, adds, "Reliliquos ne famâ quidem acceperunt * — they have not heard of the reſt even by report."— The claſſical expreſſion therefore being "ne quidem," the paſſage in which the words "ne vel proximo intervallo" occur, may be thus corrected: "ne proximo quidem intervallo."

* See Cæſar's Comment. L. 6. c. 19. Livy alſo ſays, "Ne verbo quidem violatis conſulibus." Lib. 2. 56.

But

We did not want any authority for ae
and quidem. They occur every where.

Mr H. says, (P. 14) that he agrees with us, in condemning Revel in page 6. though he wishes, it may not be improper in P. X. But Revel in the passage in page X admits not of defense, Revel for ut non.

accepitas. Conf. Cellar. Orthogr. Velim. Long. & alior apud Putschium. Cort. ad Sallust. p. 29. Vel. Gram. 1351. Vossii de Etym. in v. Vel. Harmon. Evang. p. 2. Pearce Notes on the Appeal to Common Sense, p. 4. The appeal to common sense is not fortunate. The reading we dare affirm is not supported by all the MSS. But even if it should, it might soon be overturned by superior authority. Hi. Stephens. de Ab. Linguæ Græcæ. p. 17. Mr. H. probably quoted from Rollin's Edit. if he had turned to Capperonier's, he would there have found the word accepta.

All the other objections do not arise from opinion. The use of fuerit for sit is in some places scarcely right, and the adjoined boni is confessedly wrong. ~~But alteration should have been acknowledged.~~

+ The use of the word accerso was not unknown to the ancient Grammarians, who endeavoured to distinguish it from arcesso, but this distinction is ably confuted by Vossius de Etym. to whom we refer our readers.

But in p. 10. as "ne" is uſed for "ut non;" perhaps "vel" or "etiam" may not be improper; and no other correction of that paſſage need be made, than that "inſereretur" and "cautum ſit" ſhould be read.

The word "accerſitas" may be juſtified by the uſe made of "accerſita" by Quintilian, whoſe language in matters of criticiſm may certainly be deemed of good authority: "Sunt optima minimè accerſita, et ſimplicibus atque ipsâ veritate profectis ſimilia *."

The objections made to other parts of the Preface ſeem to ariſe rather from opinion than authority; therefore in this and all caſes of opinion only, with that freedom of judging which belongs equally to all, I ſay myſelf, and hope all others will ſay with me,

Ὅτῳ δὲ μὴ ταὐ' ἐϛιν ἐν γνωμῃ φίλα,
Κεινος τ' ἐκεινα ϛεργέτω, κἀγω ταδε †.

Od. I. v. 3. The propriety of ευρεῖς is queſtioned, as if its contracted termination were not allowable. But ſurely the ſame analogy of declenſion will juſtify ευρεῖς, which ſupports the following adjectives:

* Quinctil. Inſtit. Orat. L. 8. Procem. S. 4.
† Ajax Soph. 1057.

Oi

——— Οἱ δε συν γηρᾳ βαρεῖς.
Soph. Oed. T. 17.

Ὑμεις δ', ὁταν καλῶμεν ὁρμᾶσθαι ταχεῖς.
Soph. Phil. 1108.

——— Εν δε τοις λοῖσις θρασεῖς.
Soph. Phil. 1345.

the adjectives ευρυς, βαρυς, ταχυς, and θρασυς, are all declined in the ſame manner, contracting their nominative and accuſative caſes plural into εῖς.

Od. 3. v. 6. The word ερῶν means "actions," and the whole line intimates that the "aurea mediocritas" partakes of the virtues both of poverty and riches. The ερῶα πενιας, or ερῶα πλεῖυ, is not an unclaſſical combination; for MIMNERMUS has this expreſſion,

Πενιης δ' ερῳ' οδυνηρα πελει.
Mimn. Epigr. 2. v. 12.

And Solon ſays,

Πενιης δε μιν ερῶα βιᾶται.
Solon. Ep. 6. v. 44.

Which paſſages I quote, not to ſhew that ερῶα ſignifies "actions" in either of them, for in theſe places diſtreſs is rather meant; but I would

analogy in this case ~~will not do~~ is not decisive. An authority, for the individual word ἔφεις, must be produced, before we shall think our question answered. We remember no instance of the usage of ἔφεις, in the acc. Plur. - ~~As~~ we had acknowledged that (Cur. Phar. 466) ἄφασις. Phal. 733) ταξεις and βαφεις were common, it was scarcely ~~to be~~ necessary to produce examples for the sake of proving, what had been expressly admitted. It is, however, remarkable, that the passages in which βαφεις and ταξεις appear, ~~exhibit~~ those words are in the Nom. Case, when we required authorities for the accusative plural.

That εργα signifies actions, every one knows. But we are afraid that εργα πενιης and εργα πλουτου do not express correctly, what Mr H. means. The authorities, indeed, which he produces, seem to prove his usage of the word, not to be correct. We do not feel satisfied. The passage in Mimn. was present to our mind, when we wrote the criticism, but ~~did~~ we understood it, as Mr H does, in the sense of distress, and thought it inapplica-

ble to εγγα πλοιο, and even if εγγα
πλοιο could be produced, we
have our doubts as to Mr H's expres-
sion — εξ εγγων αμφοτερων εχει.

would prove from them that there is authority for combining the words ερϛα τενιας together. Homer will ſhew that ερϛα may be taken for "actions." Many paſſages might be adduced for this purpoſe, but one will be ſufficient:

Ου μεν σχεδλια ερϛα Θεοι μακαρες φιλευσιν,
Αλλα δικην τιυσι, και αισιμα εργ' ανθρωπων.
Hom. Odyſſ. 14. 83.

The objection made by the critic to ερϛον reminds me of the famous line in Heſiod,

Ερϛον δ' ουδεν ονειδος, αεργιη δε τ' ονειδος.
Heſ. Ερϛ. 311.

the former part of which verſe being equivocal, on account of the double way in which ουδεν might be applied, and ερϛον interpreted, gave riſe to a falſe accuſation againſt the divine Socrates, who frequently repeated this line to his followers. DAMMIUS obſerves on this paſſage, "Mens Heſiodi ex contextu apparet, ſed verbis tamen non ſatis diſtinctis eſt expreſſa. Unde Socrates, qui hoc Heſiodeum dictum crebrò in ore habebat, ſuiſque commendabat, incidit in συκοφαντιαν, quaſi diceret, ουδεν ερϛον, i. e. ουδεμιαν ερϛασιαν τ' ανϛε φαυλην τ' ανϛε χρησην, nullum negotium ſive malum ſive bonum ειναι

ονειδος τῳ ἐρίζομενῳ; et calumniâ exagitabatur, quaſi αδιαφορῶν περι τας πραξεις. En exemplum illuſtre *conſequentiariorum*: ex quo diſcis, quales eos vocemus: nimirùm tales, qui falſæ et inſidioſæ interpretationi verborum, abſurdas et atroces et ſocietati humanæ noxias adſtruunt conſequentias, in odium et damnum illius, cujus verba falsò interpretantur *."

Od. 4th, v. 5. The reviewer has already produced two inſtances from Anacreon, which might juſtify the uſe of a trochee "in primâ ſede" of a dimeter iambic catalectic. PAUW has obſerved others of a ſimilar nature:

Αργῦριον δ' ἁπλωσας. Anacr. Od. 18. 5.
Μη μἑ φυζῃς, ὁρωσα
Την πῶλιαν εθειραν.
Μηδ' ὅτι σοι παρεςιν
Ανθος ακμαιον ὡρας. Od. 34. 1.

Surely after theſe examples, it cannot be improper *ſometimes* to uſe a trochee. But query, might not τι in the preſent inſtance be made long, and that by virtue of the next word which begins with an aſpirated letter? "Quod

* See Dammii Lex. p. 786.

vero

The licentiousness of the measure in the present copies of Anacreon proceeds, we are firmly persuaded, from the interpolations, and care lessness of the Copyists. It is not easily to be believed, that he admitted such changes into his verse, as would intirely alter the style. It surely can never be made long, because it precedes χ and ν. Mr. H. was undoubtedly right in correcting the line. D'Arnaud however, in his remarks on Anacreon and Apchy lus. p. 4 and p. 266, allows that a vowel may be made long before χ. But in Anacreon, if Pauw's rule be right, the measure does not require such an assistance — and in Apchy. the remark is defended only a conjecture of his own. The acute D'Orville, however, in his notes on Charito. p. 769 denies that a final short vowel can be lengthened before an incepture χ or β. and with this able critic we agree.

7. Besides the Systems of Paræmiacci in Boethius, we find another instance in Terent. Maur. P. 2422. ~~of which the inscription is indisputably wrong.~~

The writers of the ancient Com. likewise introduced Systems of Paræmiacci, into their plays, as we learn from a passage of the Odeum of Cratinus preserved by Hephest. p. 26. and the Sch. on the Plutus of Arist. 598. We may conclude however, that it was not a very common thing, by the way in which Hephestio quotes the lines.

~~The authority of~~ King will by ~~King, in this passage speaks of the ancient Poets, a circumstance of which~~ ~~Matt does not seem to have been aware~~ ~~when he quoted it. It will therefore~~ by no means vindicate the position of the Paræmiacci in a string ~~after~~ as Matt, unless an example could be produced from the Tragedies, in which it is so placed.

vero de digamma dictum eſt, idem ferè *aſpero ſpiritui* accidit, qui ab eâ formatus, quique ei ſimilitèr brevem ſyllabam precedentem producere poteſt *." For though the letter χ cannot indeed properly be called the aſper ſpiritus; yet being formed from the digamma, might it not, as ſuch, be allowed to partake of its force? This queſtion is put merely for information, as the point at preſent ſeems doubtful. The paſſage may be corrected (if correction is requiſite) thus;

Τι χερσιν εϛι νευρα
Λυθενϝα.

V. 7. The verſus parœmiacus is indeed ſeldom to be found but in an anapæſtic ſeries: yet if KING has rightly affirmed that "pœnè infinita verſuum genera Græcorum ſolertia excogitavit, ex quibus licitum eſt poetæ quem velit numerum, quod velit genus, in ſtrophe collocare, imo nova invenire, vetera conjungere, pro *libitu* variare nihil vetat †;" then the manner in which this verſe is introduced in the paſſage alluded to will not deſerve cenſure.

* Burgeſs's edit. Dawes, p. 415.
† See King's Not. in Hec. v. 442.

Few remains of the ancient Greek lyrics are ſuperior to MASTERS's Ode on the Crucifixion, either in ſpirit, imagery, or harmony: yet the learned and admirable writer of it, who ſeems to have been moſt deeply read in the Greek dramatiſts, thought it no impropriety to uſe a verſus paræmiacus immediately after an iambic: as,

Θελω λεξειν ανεκφαῦον βροτοισι
Μακαρεσσι τε Δαιμοσι γριφον.
V. 9, 10.

Nor do I ſee any reaſon why ſuch a verſe ſhould be deemed more inharmonious after an Anacreontic, than if it were placed after any other verſe, or at the beginning of any compoſition, as in this ſcolion:

Πεφυλαγμενος ανδρα ἑκαστον
Ὁρᾶ μη κρυπτον ελχος εχων
Κραδιῃ, φαιδρῳ προσενεπῃ προσωπῳ,
Γλωσσα δε οἱ διχομυθος
Εκ μελαινας φρενος γεγωνῇ.
Solonis Scolion.

V. 8. Φωνεονῦος is uſed after the Ionic manner; and though the ſame word does not occur to me in any dramatic writer, yet Ioniciſm is often

Prometheus Ode likewise is no authority. The Verse, which can remove our objection must flow from the fountain head.

The measures of the ancient Scolia were too licentious, for us to admit them as an authority, in modern compositions, for the use of the Paroemiacus in singular series, but the Anapastics. When an Hephthemimer occur in Pindar, in the Scolia, or in the Choruses, it is considered as a spondaic or Dactylic, than as an Anapestic verse; and the last syllable is asynaphos. Vid H. That there are Ionicisms sometimes to be found in Tragic poetry, we have not attempted to deny. But we will venture to affirm, that in modern compositions, no word should be used in this dialect, for which an authority cannot be produced; and we add, that except in [illegible] syllables, [illegible] as in VEXAVIT &c

there is no instance to be found of the open Vowel in Iambic verse.

Markland's observation is just, for as the Ionic and Attic dialects were nearly the same originally, it is less surprising to find Ionicisms in the Tragedies, than Doricisms. But we do strenuously assert, that no modern writer of tragic Iambics should admit an Ionicism, which he cannot defend by a special authority.

We shall reserve our remarks on the History, for the conclusion as Mr. H. has done.

If the verses of anacreon are not corrupt, they may be admitted as a defence of the Pyrrhic, in sede 2da. Nor do we mean to dispute it.

The ellipsis, though it be admissible, can scarcely vindicate the passage. The correction should certainly find a place, in a future edition.

often admitted in the moſt pure Attic authors. MARKLAND in a note on verſe 36. Iph. Taur. has adduced many inſtances of this kind; and after all ſays, "in iambis hæc omnia, negatum enim vidi, Ionica in ſcenam Atticam intrare poſſe. Si verò *Dorica*, multo magis *Ionica*."

V. 16. I ſay nothing of the hiatus at preſent, but ſhall reſerve that ſubject till towards the concluſion.

Od. 5. v. 6. It is not pretended that the firſt ſyllable of ὑγιείας is long. But a pæon ſecundus, or Ionicus a majore cum Bacchio, or to ſpeak intelligibly to all readers, a Pyrrhic in the ſecond place of an Anacreontic dimeter iambic, is not uncommon: as,

Πετρακὲ μὲ Κυθηρη. Anacr. Od. 9. 11.

Μισας φρὲσὶν αποικους. Od. 56. 70.

Αγακλὲᾶς ορινοις. Od. 56. 71. Edit. Pauw.

V. 7. As it is no uncommon thing to ſupply the ſenſe of one ſentence by a word taken from another preceding, ſo here it does not appear to be a violent ellipſis, if δυναι be underſtood:

Δος (αξιος γαρ εσιν
Ω ταυτα κεν θελησης) i. e. δυναι:

but if the paſſage ſhould ſtill be thought exceptionable, it may be corrected thus:

Δος (αξιος γαρ εσι
Καλων τυχειν απαντων).

The phraſe αξιος τυχειν is ſupported by Sophocles,

—— παρ εχθροις αξιος θρηνων τυχειν.
Aj. 936.

V. 9. The uſe of ὁ, ἡ, το, for ὁς, ἑτος, ὁδε, and αὐτος, occurs in Sophocles often enough to juſtify a ſimilar practice, in any writer.

Ταν σαν Ζευ δυναμιν τις ανδρων
Ὑπερβασια παλασχοι,
Ταν υθ' ὑπνος αι-
ρει—"WHICH neither ſleep ſeizes on."
Antig. 612.

Ηκυσα δε λυγρολαιαν ολεσθαι
Ταν Φρυγιαν ξεναν
Τανταλυ, Σιπυλῳ πορος ακρῳ·
Ταν, κισσος ὡς αγενης,
Πετραια βλαξα δαμασεν.
"WHOM the ſpreading ſtone," &c.
Antig. 837.

Αλλ'

The passages cited from the tragedies, in which ὁ, ἡ, τό, is used for ὅς, ἥ, ὅ, ὅδε, and αὐτός are totally ἀπροσδιόνυσα. We allowed that this usage of ἁ, ἥ, τό, was to be found in the Ionic, and sometimes in the attic writers, but we recollected no instance in Anacreon; and one must be produced, before it can be tolerated in a modern ode, writing professed in imitation of that author.

We are well aware, that the Rasp. article is used for the Subj: in the Tragedies, though Pierson disputes the point, in his Verisimil. p. 74. On the contrary Brunck ad Eur. Androm. 804. & many other Critics prove the contrary.

In the 4 first instances produced by Mr. H. he quotes ὁ, ἡ, ΤΟ used for ὃς, ἥ, ὅ, which we never disputed. In the 5. though Heath translate τοῦ thence it may be construed with great propriety quem.
In the 6. & 7. ΤΗΣ & ΤΗΣ are used for ἥν and ἧς.
The last instance would be to the point if the dispute were about Soph. but with what propriety can it be urged in the form of contradiction against us, who cheerfully acknowledge that it may be found in the attic writers. That conception we will support by passages from the dialogues. Ο Τυφ. Πολὺ ὄναρ – Od. Lat.

Αλλ' αμφι τοις σφαλεισι μη 'ξ εκυσιας
Ορ[η πεπειρα, της σε τυ[χανειν πρεπει.

"WHICH you ought to experience."
Trach. 740.

Πα[ρας μεν υσα γενεσιν Ευρυ[υ πο[ε
Ιολη καλειτο· της εκεινος ουδαμα
Βλαςας εφωνει δηθεν ουδεν ἰςορων.

HER parents—illius parentes.
Trach. 385.

——— Καθυδρος ὡ
Κρα[ηρ μειλιχιων πο[ων
'Ρευμα[ι συν[ρεχει·
Τον ξενε παμμορ' ευ φυλαξαι.

on which paſſage HEATH obſerves, "τον HUNC. Rectius tamen legi poſſe puto το, id eſt τετο, hoc diligenter cura. Soph. Oed. Col. 154.

Την μεν τις υτε νεος, υ[ε γηρᾳ
Σημαινων ἁλιωσει χειρι πρεμνας.

"THIS" (olive) &c.—not "which olive"—
Oed. Col. 734.

Της—ὁ δυσφιλης πινος.

WHOSE odious filth.
Oed. Col. 1324.

——— Τω
γαρ πλακες αξρονομοι πα-
σαι φιλαι---

"to HIM the ruſtic mountains are all agreeable."
Oed. Tyr. 1121.

Yet if after all theſe authorities objection ſhould ſtill be made to τω, the 9th verſe of this ode may be amended thus,

Τεῖω παλιν νεεσθαι ----

It is remarked by lord MONBODDO, that ὁ, ἡ, το, is frequently uſed by Homer, in place of the relative ὁς, ἡ, ὁ; but very ſeldom as an article*.

V. 12. May not χευσιν ευχας be uſed with as much propriety as θρηνον εχευαν?

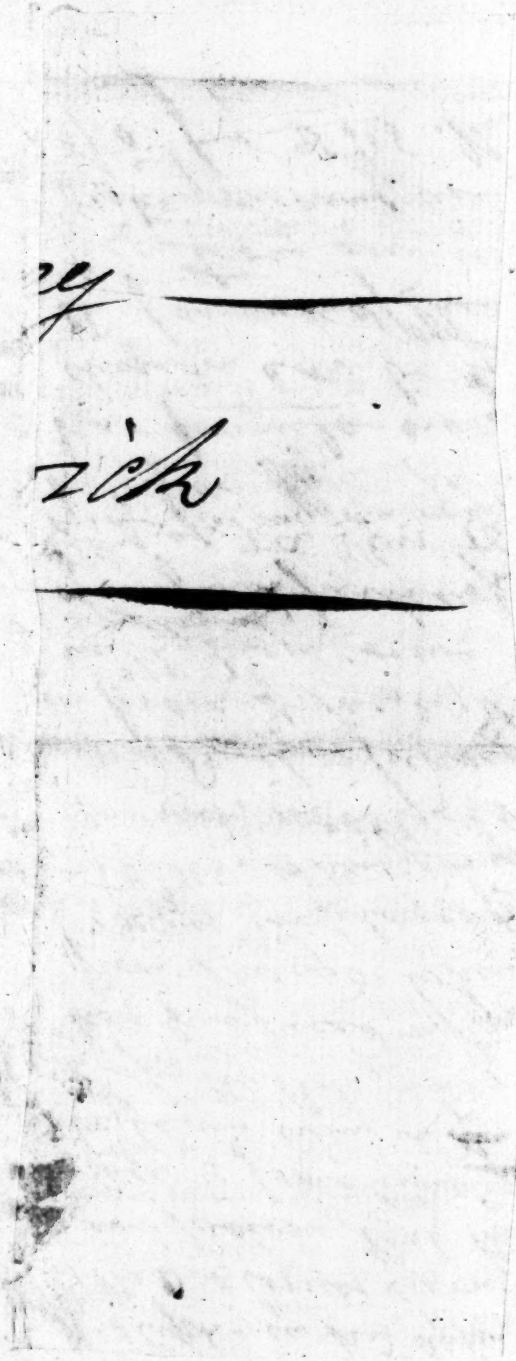
——— ——— Αλλα οἱ
Παρα τε πυραν ταφον
Θ' Ἑλικωνιαι παρθενοι
Εσαν, επι θρηνον τε πο-
λυφαμον, εχευαν. Pind. Iſth. 8. 225.

V. 15. If the hiatus in this verſe is to be an inſuperable objection to it, an emendation may be made thus,

* See Orig. & Prog. of Lang. vol. II. p. 54.

Θαλλων

+ H. Steph. in his appendix
p. 153 to the Dialogues seems to
have shewn, that this
usage is sometimes to
be found even in the
Prose Authors; and
has produced instances
from Thucyd. where
τοῦς is employed for
τοὺς. When joined,
indeed, with περὶ
and δὲ, it is frequent
in prose & verse; &
in the former we
sometimes
often find such expres-
sions as τὰ ἄλλα τὰ
p. 1 and τὸν λοιπὸν χρόνον in Lysias;
but from these peculiar formulæ no con-
clusion can be drawn
in favour of the
licentious and un-
distinguishing use
of ὁ for οὗ & τοῦ. There
are two or



Θαλλων ταχα προσελθη.

And v. 20. may be altered thus,

Πολυφθορε τοτ' ομβρε.

Od. 6. v. 16. Τοιης ην αρεϊης is neither ungrammatical nor inelegant, however unpoetical it may be. HERODIAN, whoſe Greek is thought to be chaſte, has ψυχης εϛιν ἐῤῥωμενης * "animi eſt fortis:" and PLUTARCH ſays Φουρνικε λεϛονϛος, ὁς ην αξιωμαϊος μεϛαλε, "qui erat magnæ auctoritatis." Plut. Anton. vit. In Herodotus too we meet with τον εὑρισκε οικηϊης μεν εονϛα αϛαθης, τροπε δε ἡσυχιε, "whom he found to be of a good family, and mild temper or gentle manners." Lib. I. 5. 107.

Expreſſions of this kind are all elliptical, and perhaps ſhould rather be called Greciſms than Latiniſms.

The melancholy occaſion on which this ode was written, was ſimilar to that which produced the following moſt elegant monumental inſcription.

* See Apparatus ad Ling. Græc. THOMPSONI, p. 166.

ΠΩΠΙΛΙΗΣ ταφος ὑτος· ανηρ δ' εμος αὐλον ἐλευξεν
ΩΚΕΑΝΟΣ, πασης ἐμπειρομος σοφιης.
Κεφη τοιγαρ εμοι τελεῖαι κονις, εν δ' Αχερονλι
Ὑμνησω την σην, ω ανερ, ευσεβιην.
Μεμνεο κὴν ζωοις εμεθεν, και πολλακι τυμβω
Σπεισον απο βλεφαρων δακρυ ποιχομενη.
Και λεῖε, ΠΩΠΙΛΙΗΝ εὐδειν, ανερ· ου θεμιλαν γαρ
Θνησκειν τυς αἰαθυς, αλλ' ὑπνον ἡδυν εχειν.

Brunck's Anal. vol. III. p. 306.

Od. 7. v. 1. 23. The firſt foot in each of theſe verſes may be defended two ways: for if φι in φιλος be accounted ſhort, then the foot will be a trochee, and the whole line will contain a choriambus cum Bacchio: and inſtances of this kind are found in Anacreon;

Εξ ἄγελης ελασθεις. An. Od. 35. 8.
Σκηπῥὸν εχω τον ασκον. Od. 38. 4.
Εγκἔρασας, φορησον. Od. 38. 10.

beſides the examples already adduced in ſupport of τι in Od. 4. v. 5. of the Monoſtrophics. But if φι is to be accounted long, then it is ſupported by the following authorities: in the ΑΠΟΔΗΜΟΣ ΦΙΛΙΑ * we read,

* See ΤΟΥ ΚΥΡΟΥ ΘΕΟΔΩΡΟΥ ΠΡΟΔΡΟΜΟΥ ΑΠΟΔΗΜΟΣ ΦΙΛΙΑ; publiſhed by Bowyer in the Miſcellanea Græcorum aliquot Scriptorum.

VII The 1 and 23. verses in which φίλος occurs may perhaps be defended from the licentiousness of Anacreon's versification as it stands at present; but no authority for the usage of the first syllable of φίλος long can be admitted, unless any could be produced from Anacreon. That the quantity of this syllable varies in Homer, we well know; and as well are we convinced, that the it is almost always short in the attic writers. Heath in Aeschyl. 110. in Euseb. 6 & 45. Cant. Musgr.

The authorities from the ancient Scholia of Dion are of little avail, in the present case. Barnes does not mend the weight, which Mr. H. seems to give his evidence. The line in Euripides is still less to the purpose as it is printed there very incorrectly. Conf. Brunck. Valck. Diatr. 180. et Musgr. The Verse is not an Iambic. The first Syll. of Ἀλλὰ occurs short in Enc. Cycl. 573. Herod. 313. Sch. Pers. 207. ann. Phil. IV. 4. 1. Soph. Ant. 1067

V. 3. The Hiatus unnoticed.

9. The line in Anacreon defends the Hiatus but that ~~remarks~~ the quantity of the final syllable in ἀνεστάλ. ~~cannot be hastily made~~ may be short, Mr. H's instance does not prove, because ὅτι begins with an aspirate, which ἐγὼ does not. To the Pyrrhic in this place we did not object

It is, however, singular that when ὅ is used for ὅδε in Herodotus, it is complied with vast. In Sophocles 3 passages in Eschylus, where ὅ is used for ὅδε, and 6 or 7 may be found in Euripides. We beg leave to agree with Mr Barnes, who says that there is no instance of ὅ for ὅδε in Aristoph. In the Tragedies it occurs rarely, and

yet
We are not satisfied with χεῖρον ἔφασκε. It should have been corrected, or a similar passage produced. We could produce a long string of passages in which χεῖρ and similar words, is used with ἔφη, ἔφασκε, Homer (Od. 5. 521) Sophocles &c.
It is used by Miles Schol. (Lascaris Iad. 91.) Bruncks III. 14. like the effusions rises of the latin Writers.

We are glad to find V. 15 and V. 20 corrected.

VI. 12. τοῖοιν for τοῖοις is unnoticed

16. The instances produced may defend this passage, quoad Graecismi; but we should have been better pleased, with some poetical vouchers. As it is, We only quote instances in vindication of what we had before allowed and explained

Μη μα τρος αυλε τε παιρος σε φιλια. V. 28.
Της αμφιβαλλει μη κρατειστθαι φιλια. V. 50.
Εκαμψεν εις την σφαιραν, ει μη φιλια. V. 59.
Ἡ γαν ὑγεια και το καλλος φιλιας. V. 106.
Εγω πολιζω τας πολεις ἡ φιλια. V. 107.

In Euripides:

Γυναικα φιλοις χειρα προσβαλειν τεκνοις.
Eur. Med. 1283.

On which verſe *Barnes* has remarked, το φι in φιλος ſit communis: ut Hom. Il. 4. v. 155. φιλε κασιγνητε, &c.—Item, Il. 21. 308. φιλε κασιγνητε—

BARNES was a man of ſo much erudition, and ſo thoroughly verſed in Greek metre, that ſurely his judgement ought to carry great weight with it.

V. 9. If the reviewer means to aſſert, that the diphthong αι is neceſſarily ſhort before ετ, he is wrong, and may be convinced of his error by this verſe,

Στρεφθαι ὁτ' Αρκτος ηδη.
Anacr. Od. 3. 2.

Where αι is made long, though the next word begins with a ſhort vowel. And indeed the general doctrine of grammarians and ſcholiaſts con-

contradicts this aſſertion; for they all teach that the diphthongs are long by their own power, however ſituated, if a writer chooſes to uſe them as ſuch; but may be ſhortened if occaſion require. Οἱ ποιηταὶ των ευθειων πληθυντικων τα τελη, εἰτε δια τε Αι εκφερονται, ὡς το Μυσαι, εἰτε δια το Οι ὡς το πλοοι, αντι μακρων δεχονται, εαν μη ἡ επαγομενη λεξις απο φωνηεντος αρχηται, τοτε γαρ φυται κοινην συλλαβην ἡγεισθαι—Σκολ. Τρικλιν. Soph. Aj. 1041. In which paſſage it is to be obſerved, that the ſcholiaſt does not ſay the diphthongs Αι and Οι muſt neceſſarily be *ſhort* when the next word begins with a vowel, but *common*, which implies either long or ſhort. What the ſcholiaſt has remarked on Αι in nouns, will hold good in verbs alſo.

Be it granted however that Αι in ακυεῖαι is ſhort. I anſwer, that a ſhort ſyllable is allowable in the place where Αι occurs; for a pæon ſecundus cum Bacchio is found in Anacreon, as has been ſhewn already in vindication of v. 6. od. 5. Monoſtroph. and may be further proved by the fifth verſe of the following moſt charming Anacreontic.

Στιφος

This passage from Priscian says nothing about Verbs, even if his authority deserved any weight.

The irregularities, which are found in the Verses of Anacreon, as they stand in our copies undoubtedly may defend the word Ἀκρόλαι — But we cannot recommend such liberties for we cannot but point them, suspicious to the modern writers of Greek Anacreontics.

We might perhaps, read ΕΠΙΝΟΥ.
The same error in an Epigram
of Plato's. Brunck. II. 381

It is so common to find finial
vowels long before Ψ, that we did
not think it necessary to cite ex-
amples. V. Hom. Il. a. 485. But
the admission of the Spondeus into
the 3d place is fully defensible
from Anacreon.

Στεφος πλεκων ποθ' εὑρον
Εν τοις ῥοδοις ΕΡΩΤΑ.
Και των πτερων καθαρχων
Εβαπτισ' εις τον οινον,
Λαβων δ' ἔπινον αὐτον.
Και νυν εσω μελῶν μου
Πτεροισι γαργαλιζει.

Juliani Ægypt. Ep. 1.

Nevertheleſs the ninth verſe of the ſeventh Monoſtrophic may be corrected thus,

Ηχος δοκει με τερπειν

and the eleventh in this manner,

Ψαλλειν κεκασμεναισι

not that κεκασμεναισι ψαλλειν is to be deemed a fault. It is ſaid by the reviewer, that examples occur in every page of the Greek poets, in which a final vowel is made long before an initial ψ. The remark is juſt, and I will confirm it:

Ἀδυ τι το ψιθυρισμα και ἁ πιτυς, αιπολε, τηνα.

Theocr. Idyl. I. v. 1.

But in return it muſt be allowed me, that a ſpondee may occupy the third place in a verſe of the ſame kind with κεκασμεναισι ψαλλειν, i. e. in a dimeter iambic catalectic; for in Anacreon we find,

Αεξη

Λεξῃ σε μη δεῖ πῖνειν. Od. 15. 15.
Πῶλον ποιει μοῖ τέρπνον. Od. 18. 6.
Συν τῳ δε πινειν ἡμας. Od. 25. 9.

And in Æſchylus,

Λυκος γαρ ὡς ὠμόφρων. Choeph. 419.

V. 13. The hiatus may be avoided thus,

——— Ηχον ἡδυν
Και νυν παρ' ωτ' ακουω.

V. 22. The propriety of φωνειν ſeems to be queſtioned. As Anacreon had uſed ἀνθιφωνεῖν for contra-ſonare, and had applied it to his lyre, it was thought that φωνεῖν might be uſed as in the paſſage before us. The words of Anacreon are,

—— —— Λυρη δε
Ερωτας ανθεφωνεῖ. Anac. Od. 1. 8.

But φωνεῖν is ſtill further defended by the authority of Meleager, who applies it to συριγες.

Αιπολικαι συριγγες εν ὑρεσι μηκεθι Δαφνιν
Φωνειτ', αιγιβαλῃ Πανι χαριζομεναι.

Meleag. Ep. 27.

The

These lines are probably corrupted.

15. Lege Αεγη σε μη πιειν δει.

18. Τερπνον ποιει ποδον μοι, or
Τερπνον ποδον ποει μοι. Though some writers would make μοι short before a consonant. Gron. ad 2. 212. Manuth. Salm ad Dosith. Car. in Mever. c. 18. — On the other side Bent. ad Call. Dion. Cr. Van. 384. Mer. Tryph. 420. Fab. B. G. 395. Conf. etiam Jensius, Lect Lue. Schrad. ad Mus. Morell. Prof.

The line in the Chosph is no authority — for it is a Vers. Trochaic. Dim Catal. Hephthem., with the o in ωφελος, pav short.

13. The Iuncti, not the Hiatus (for there is one not, in the verse,) was thought exceptionable. WH. did right to correct it.

22. These authorities satisfy our doubts with respect to Πανσειν, — Despite — We authorities which we said, that we collected no authority for the word Πανσειν, but produced one for Παυσω, we admit the propriety of the quotation from Meleager and Anacreon.

But the passages from Pindar leave the question as undetermined, as our quotation from St Matthew.

VIII. Mr H. has not taken any notice of our remark about the neglect of the Cæsural pause in some of the verses of this poem. Our opinion with regard to this neglect may be confirmed by the remarks of Morell, in his Prosod. p. 7. Boreille in his Crit. Dann. Markland, Burnet.

9. We were deceived by our own memory, and misled, by having from a reliance, on Hoogeveen, when we make our objection to the admission of πας τις, without some intervening word, or words. Whether πας τις begin a sentence, or no, it may be used without any intermediate word. In order to overturn Hoogeveen's assertion ~~[illegible]~~ vocabulo., and to prove the hastiness of our remark, we quote the following lines:
Eur. Electr. 1037.

The Pindaric expreſſions, Παμφωνοισι τ' εν ενθεσιν αυλῶν, Olymp. 7. 21. and βελη φωνᾶντα συνεθοισι, Olymp. 2. 230. might alſo be urged in vindication of φωνεῖν *.

Od. 8. v. 9. HOOGEVEN on the particles και περ, ſays, "Amant poetæ disjungere interpoſito vocabulo." It is certainly more elegant to ſeparate them; but yet Homer has uſed them both together, in

Ὡς κε με τον δυσηνον εμης επιβησετε πατρης
Και περ πολλα παθοντα. Odyſſ. 7. 223.

in which paſſage, though και περ do indeed begin the line, they do not however begin the ſentence, properly ſpeaking. But though it be allowed that they do begin the ſentence, there ſeems to be no reaſon why they might not be ſubſequent as well as precedent, ſince even

* Poetical therefore and proper is the uſe of VOCAL, applied by GRAY in the following fine lines:

Hark, how each giant-oak, and deſert cave
Sigh to the torrent's awful voice beneath!
O'er thee, oh king, their hundred arms they wave,
Revenge on thee in hoarſer murmurs breathe;
VOCAL no more, ſince Cambria's fatal day,
To high-born Hoel's harp, or ſoft Llewellyn's lay.

GRAY's BARD.

pre-

prepoſitions are in poetry often placed after the nouns which they govern: as,

Ὁ τηδε τυγχανω μαθων παρα.

Soph. Trach. 374.

Γεγηθος ἑρπει δακρυον ομμαγων απο *.

Soph. El. 1244.

Γεγηθος in this paſſage is a moſt expreſſive epithet. Let me be indulged with obſerving in this place, that Sophocles poſſeſſed a perfect knowledge of the human paſſions; the manner in which they operate on the mind, and the effects they produce. He knew that joy expreſſes itſelf by tears in thoſe of ſofter tempers, as it does by methods, which indicate leſs impotency indeed, but ſtronger feeling, in thoſe of manly diſpoſitions. Hence Chryſothemis, when ſhe deſcribes her having ſeen a lock of hair newly cut, at the tomb of her father, ſays in words which cannot be tranſlated,

* Ει δε Αριστοφανης της τραγωδιας κωμωδει, ὁτι α ὑδεις αν ειποι εν τη διαλεκτῳ, τουτοις χρωνται· οἱον το, "Δωματων απο," αλλα μη, "απο Δωματων·" και το, "σθενω·" και το, "ἱω δε νιν·" και το, "Αχιλλευς περι," αλλα μη, "περι Αχιλλευς," και ὁσα ἀλλα τοιαυτα. διο γαρ το μη ειναι εν τοις κυριοις, ποιει το μη ἰδιωτικον εν τη λεξει τα τοιαυτα. Εκεινος δε τουτο ηγνοει. Ariſt. Poet. 22.

K'ευθυς

This remark about the post fixing of prepositions does not seem in the slightest degree, to defend the position of καίπερ. But we can easily forgive the want of pertinency in the remark, for the reflexions on Sophocles, which follow.

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καίπερ

Theocr. Epig. XI. 6.
L. Sph. T. 1344.
L. Electr. 1037.
Aic. VII. Theb. 714.
Antig. 400
Apoll. Rh. II. 359. III. 1184
Lyc. Cyclops. 702.
Lyc. Sph. Taur. 1447.
Alcest. 202. 354. 627.

666

καὶ — περ

Theocr. I. 44. II. 34. XXII. 153
XXV. 112.

In our review of Mr Glasse's noble translation of Caractacus, we were induced by the passage in Hoogeveen to object to καίπερ, wherever it occurs, nulla interposita verbo, in that wonderful version: — But now meliora monitu, id omne pro indicto volumus.

Another of our remarks on that Tragedy seems to merit further disquisition. We objected to the word βαρυπνεόντες. It seemed to us, a strange compound, & we recollected no authority for it. Since, however, we wrote that article, we have found the following authorities for the word: See our Common Place Book. 87.

Κ'ευθυς ταλαιν' ὡς ειδον, εμπαιει τι μοι
Ψυχῃ ΣΥΝΗΘΕΣ ΟΜΜΑ, φιλαʃιε βροʃων
Παυʃων Ορεʃε τεθ' ὁρᾶν τεκμηριον.
Και χερσι βαʃασασα, δυσφημῶ μεν ου,
Χαρᾳ δε πιμπλημ' ευθυς ομμα δακρυων.
El. 908.

Hence too Electra having diſcovered Oreſtes to be her brother, and having found him to be alive whom ſhe had lamented as dead, ſays,

Καπει σ' εσειδον, ʃποτ' εκληξω χαρας
Δακρυρροʃσα--- El. 1325.

I never read that intereſting and affecting paſſage of Sophocles, in which the meeting and αναγνωρισις of Oreſtes and Electra are deſcribed, without calling to mind two places of a ſimilar nature, by which every reader of taſte and feeling muſt greatly be moved.

Virgil is ſpeaking of the unexpected appearance of Æneas before the eyes of Andromache on the coaſt of Epirus; or rather I ſhould ſay, Æneas is made by the poet to relate to Dido his appearance there, and the manner in which Andromache was affected:

Ut me conſpexit venientem, et Troïa circum
Arma amens vidit, magnis exterrita monſtris
Diriguit viſu in medio; calor oſſa reliquit;
Labitur, et longo vix tandem tempore fatur;
" Verane te facies, verus mihi nuncius affers,
" Nate deâ, viviſne? aut ſi lux alma receſſit,
" Hector ubi eſt?"—Dixit, lachrymaſque effudit,
et omnem
Implevit clamore locum.

Virg. Æn. Lib. III. 306.

In the brevity of Andromache's ſpeech there is peculiar propriety; and in the haſte with which ſhe ſhews her conjugal affection, by inſtantly enquiring for Hector, there is great truth of character and beauty.

Æneas goes on to recount the coming up of Helenus;

Talia fundebat lachrymans, longoſque ciebat
Incaſsùm fletus: quum ſeſe a mœnibus heros
Priamides multis Helenus comitantibus affert;
Agnoſcitque ſuos, lætuſque ad limina ducit:
Et multùm lachrymas verba inter ſingula fundit.

Æn. Lib. III. 344.

What a croud of melancholy ideas, what a recollection of infinite ſorrows, muſt inſtantly have occurred to perſons thus circumſtanced as theſe

The remarks on Sophocles are the remarks
a scholar, of a man of taste, and of a
man of feeling.

theſe heroes were! and how inexpreſſible muſt be their joy in meeting peaceably again, and that too in the very country where Neoptolemus, who was once their bittereſt enemy, had but lately reigned!

Let me add to theſe paſſages one more, from a ſtory which is told with ſo much artleſs ſimplicity, with ſo many little circumſtances, and in ſo intereſting a manner, that nothing can be more affecting. It is the ſtory of JOSEPH and his brethren. When he had made himſelf known, "He fell upon his brother Benjamin's neck, and wept; and Benjamin wept upon his neck. Moreover he kiſſed all his brethren, and wept upon them." Geneſ. xlv. 14.

It would be highly gratifying to enlarge on this ſtory,

Verum hoc ipſe quidem, ſpatiis excluſus iniquis,
Prætereo ——

V. 14. No objection can be of any validity againſt the uſe either of βαλλω for "immitto;" or ςηθει without a prepoſition. The following authorities cannot be queſtioned.

Λυπην πασιν Αργειοις βαλεις.

Soph. Phil. 68.

Και σφιν, επι γλυκεραις
Ευναις, εραν βαλεν αιδω.

Pind. Pyth. 9. 20.

Ἀδυ μελος, ναι Παναˑ τον Αρκαδα, πηκιδι μελπεις.
ΖΗΝΟΦΙΛΑ, τι λιγει', ἀδυ κρεκεις τε μελος.
Ποι σε φυγω; παυση με περιξειχυσιν Ερωτες.
Ουδ' ὁσον αμπνευσαι βαιον εωσι χρονον.
Ἁ γαρ ΜΟΙ μορφα ΒΑΛΛΕΙ ΠΟΘΟΝ, ἡ παλι Μυσα,
Η χαρις, ἡ --- τι λεγω; παυλα. πυρι φλεγομαι.

Meleag. Ep. 87.

Γηθοσυνην σηθει βαλλε, in the Monoſtrophic, is exactly ſimilar to μοι βαλλει ποθον in this highly impaſſioned and elegant epigram.

Od. 9. v. 3. The aſpirate on ὡς takes away from the hiatus whatever might be otherwiſe harſh in it. Μη ὡς is ſimilar in effect, though not in ſound, to

A horſe! a horſe! my kingdom for a horſe!

Μη is a word, to which of all others no objection ſhould be made on account of its poſition in this verſe, when it is conſidered how Sophocles uſes it.

These authorities vindicate Mr H. in the usage of βαλλε σθενει. Our censure was made too precipitately.

We observe that Mr H. read ἡ παλι, which should be ἠ, as it is in Brunck. The stop after παλα we do not approve. We might read τι λεγω παλα; Or, which would be better, and quite ~~the Sophocles would receive~~ additional force and beauty, ~~if we were to read Melanthius~~

Η χαρις, η — τι λεγω; — παλα περι φλεγοντος.

The point after παλα renders the line languid. — "By Jove, I shall fine," occurs in an English Epigram, which we remember to have read somewhere, addressed by a jailor to his mistress.

IX. 3 Why should the Greek μη ὡς be compared to the English a horse?

Instead of there being no objection made to μη, in this hiatus, the very instances quoted from Sophocles prove, how justly we objected to it. For in every once of these passages μη coalesces with the syllable following it. We do not recollect any one Iambic Verse in the Tragedies, in which μη occurs

before a vowel, and does not coalesce with it in some way or other.

Though we mean to speak of the Hiatus at the conclusion of the article, yet we cannot help adding here, that so far as το μη ει, and το μη ο being Anapests, they are Pedes Bacchii: for in a chorus in the Electra of Sophocles, 474 we find Ει μη εγω παραλεων, where it appears ex Antithetico Ηξει δε και πολυθρους, that μη is long before εγω. On this account we must read μ' ει, and μ' ο, or allow the Bacchius in the Tragic Iambic, to which it never yet has gained admission. — In a fragment of the Antigone of Euripides Grotius, unhappily emending, attempts to read Μη ου δε λε, but Valckenaer has justly censured, Diatrib. p. 156. μη ο Tragici et Comici attici in unam syllabam contrahuntur; nisi quam, si bene memini, μη ου.

To cut off the η before a following Vowel, as in the instances, cited from Sophocles, we have been no act of violence; but the retaining it before ως, with an authority destroys the verse, must be deemed violence, in the extreme. Though we must allow, that the aspirated vowel is a sort of ~~antipecure~~.

3. We know that εν εω may both be omitted, but we must have authority for the omission of εω alone, before we can admit it.

The verse it is true is not Choriambic, neither is it an Iambic, which he improperly affirms, On the contrary yet coalesces with ερω, & the verse becomes Ion. a minore, and molossus is properly placed in prima sede even though the Epitritus tertius occur in the Antistrophe. Ion. a minore Dec. 931

Σι μεν ερω παραφρων
Ηξει δε και πολυτλης.

There seems to be an authority for ϛ
coalescing with the initial vowel of the
subsequent word, in Soph. Elect. 474.

Κὐδεις εναρξης, αλλ' εφευξε το μη ειδεναι.

Soph. Antig. 269.

Φησεις μεξασχειν, η 'ξομῆ το μη ειδεναι.

Antig. 541.

Το μη ϝ τοδ' αγξος ὡς εχει δειξαι φερων.

Trach. 631.

In the two laſt of which examples μη is made ſhort, and το μη ειδεναι, and το μη ϝ, are anapæſts. But perhaps it may be ſaid the η in μη ſhould be abſorbed by ου, and the foot be an iambic. If ſo, then I reply, it is much leſs violence to retain the long vowel η, and make it long before an aſpirated ω, than to cut it off: and if the latter caſe be allowable, the former one is much more ſo.

V. 3. Εν αδειν. The infinitive mood is uſed for a gerund, not only without the article, but even without the prepoſition. Thucyd. lib. I. c. 139. Λεξειν τε και ϖρασσειν δυναξωξος---which, if fully ſupplied, would be εν τω λεξειν, &c. So in Homer, Il. 10. 437. Θειειν δ' ανεμοισιν ὁμοιοι, i. e. εν θειειν, or εν τω θειειν. If both article and prepoſition may be omitted, there can be no impropriety in uſing εν αδειν, omitting the article only.

Od. 10. v. 3. Nothing is more frequent than for a preposition in composition to govern the same case as if not compounded. Thus,

—— Καλον μοι τωδ' υπερπονεμενῳ
Θανειν —— Soph. Aj. 1327.

Μεσον δε προσμολων σραληιον.
Aj. 732.

—— Τοις φονευσι τε παλρος.
Ξυνειμι --- Electr. 265.

—— —— Ὁ κεινος ευμαθες
Σφραγιδος ἐρκει τωδ' επ' ομμα θησεται.
Trach. 624.

i. e. ὁ επιθησεται ομμα, "on which he will fix his eye;" ὁ and ὁμμα are two accusatives; ὁ is governed of επι, and ομμα of θησεται. So, in προσθεισα χειλη δακλυλον, χειλη is governed of προς, and δακλυλον of θεισα: the modes of expression in the Monostrophics and Sophocles are similar.

V. 8. Μονος is used for "solitary" in this passage,

Αλλ' οικλισανλες ανδρα δυσηνον, μονον,
Ερημον ὡδε, καἀφιλον καλεμενον
Φωνησατ' — Phil. 230.

I can-

TOVINAV for EIS T.V. occurs in
Eur. Phon. 738
Does not admit the usage
which he has employed and
that no one authority can
be produced to defend it

We objected to the use of an Inf. h.
for a Gerund, with a preposition,
where the article does not inter-
vene. We expressed our objecta
delicately; but the very inconclu-
sive reasoning of Mr. compelled us
to pronounce authoritatively
that the genius of the Greek lan-

3. we objected to the double accusative after προσθεσα, and not whether a preposition in composition governed the same case which it does out of composition. Hoc vel puero notum! Mr H.'s three first examples do not relate at all to our question. and the last, which is a perplexed and intricate passage is ~~not quite~~ by no means satisfactory; for επι is not joined to θυσειας, as προς is to θεσσα.

In the explanation of it Mr. H. follows Hug. We are rather inclined with Johnson to think the passage corrupt, as επι in the same sentence can scarcely be found with an acc. and a dat. case, after it. Εξ ὁ δ' ηλονοτι, επι τωδε ερηει, says that acute scholar. ~~This does not satisfy us, though it is~~ Johnson's ~~second reading~~ ὁ μονος συ ~~reading~~ preferable to ~~Jacobs's emendation.~~ ~~It does not seem at all probable, to me, that~~ ὁ, μη δια παραδοξου ἀφαιρεσιν, ερηει ~~και επι τω~~ ~~προσθεσει~~ the common reading, though ~~it~~ does not satisfy us.

μονος does not signify solitary in this passage, as it would do, when applied to πυρρος. But as the line is corrected by Wolf. we shall only say, that no example of μονος applied to things without life has occurred to us, since we wrote our former review. ~~Ἐρημος is certainly~~

the true word, which is applied not only to places, but to Αἰθηρ, and Διάδοσις. We find in Plato, indeed, Τὸν οὐρανὸν ἕνα μόνον ἔρημον, but μόνον there signifies one single Heaven, and ἔρημον, which has no other parts mixed, or joined to it. Aelian V. H. IX XI. τὴν ἀρχὴν ἔχουσα τῆς νήσου, ἔρημον εἶναι, καὶ μόνον, διάδοχα καὶ κοινωνὰ, shows that ἔρημον may be applied to persons, as well as things; but it by no means follows, that the reverse of the proposition is equally true. Scheffer's remark on the transposition of the words, in this sentence of Elian seems just.

Part of This correction, Mr H. has established by unconvertible authority. Though we do not like the particle in the 2d place of the second verse, and περὶ τὸ, which we have some doubt about should be περὶ ὃ, if the verse would admit it, and perhaps the Hiatus may be endured. The last line is perfectly proper and eminently beautiful.

Solo levis angiportu. Horat. Vid. Sol, Vid. Voss. 81 —

Terent. Phorm. Sola Terra. Andr Solus locus. Corn. Nepos. Sola loca contenderet.

I cannot produce any example, in which it is applied to inanimate things: but is it therefore abſolutely improper, that it ſhould be ſo applied? Virgil has not ſcrupled to ſay, "Solo in littore," Georg. 4. 465. which perhaps may be ſome juſtification of μονος πυργος. But correct thus:

Στιζον ὃ βροτων ἀπαυστων
Χρονος ηφανισε πολλος,
Στεφανωμα' ισως παλαιας
Εχαρης ὁρωσα πυργε,
Περι τε κάρηνα, κισσε
Ἑλικες τρεχουσιν ὑγραι.

i. e. "where long time has made the path of men diſappear, perhaps you are delighted with ſeeing the rampart of an ancient tower, around whoſe tops the pliant tendrils of ivy run." Στεφανωμα πυργων is the expreſſion uſed by Sophocles, in Antig. 124. Ἑλιξ is the word which occurs in Theocritus,

Καρπῳ ἑλιξ εἱλειται αλαλλομενα κρομυοισι.
Idyll 1. v. 31.

And ὑγρος in

Παυλα δ' αμφι δεπας περιπεπλαται ὑγρος ακανθος.
Idyll. 1. 55.

Τρεχουσιν is defended by Ælian: Πολλη δε σμιλαξ, ἡ μεν προς αὐλον τον Παϊον Αναβρεχει. See Ælian's Deſcription of Tempe in Ποικιλη Ἱστορ. lib. 3. c. 1. Concerning which deſcription, HURD ſays, "Now this picture, which Ælian took from nature, and which any one, if he hath not ſeen the ſeveral parts of it ſubſiſting together, may eaſily compound for himſelf out of that ſtock of rural images, which are repoſited in his memory, is, in fact, the ſubſtance of all thoſe luſcious and luxuriant paintings, which poetry hath ever been able to feign *."

V. 12. I muſt here acknowledge myſelf to have been guilty of an error: and my fault proceeded from not having obſerved, that although a vowel which terminates a complete foot may be ſhort before an initial ΣT, or ΣK or ΣX, yet a vowel, which in ſcanning muſt take in part of the ſubſequent word to make up the foot, will be long by being placed before and connected with thoſe inceptive conſonants.

* *Hurd* on Poetical Imitation, p. 13.

The

We assert that the final vowel which does complete a foot, if naturally short will be made long before Σ and another consonant, as well as the vowel, which is taken in part of the subsequent word, to make up the foot in scanning. If authorities are demanded, to the three, which Mr H. has produced from Electra and O. Tyr. of Sophocles multitudes might easily be added, from Homer, and all the Poets of the earlier ages of Greece. Some examples may

perhaps, be found in the Epigrams. But it is not necessary to insist on this point any further, because Mr H. has corrected his verse, and himself produced some examples to confirm the remark of Terent. Maurus.

To the authorities, which we produced in our former article, we may now add Dorville in Charit. 184, 1 the great Bentley, though he well knew, that a vowel before a mute and another Consonant in different words could not be short, yet still he does not seem to have been aware of the force of the rule in Terent. Maur. by what he says in his inimitable book on Phalaec. p. 96.

The rule we believe is invariable with regard to the dramatic and Lyric writers, though the Epic and Epigrammatic authors take great liberties. Every ear will allow the truth of this remark. This distinction we made in our Review, but as in some other points, Mr H. overlooks it

The following moſt delicious epigram will illuſtrate my meaning:

Ἄδιον ὕδεν ἐρωῖος, ἐρωῖος δεύῖερα πάνῖα
Ἐξιν· ἀπο ϛομαῖος δ' ἐπῖυσα καὶ το μελι.
Τὔῖο λεῖει ΝΟΣΣΙΣ· τινα δ' ἁ Κυπρις ϰϰ ἐφιλαξεν,
Ουϰ οιδεν τηνας ἀνθεα ποια ῥοδα.

Noſſid. Epigr. 1.

The ο in ἀπο is made long, becauſe it is the firſt ſyllable of a dactyl, which foot muſt be completed by taking the two firſt ſyllables of ϛομαῖος.

To the doctrine laid down by TERENTIANUS MAURUS, by DAWES, and by FOSTER, I will not only aſſent entirely, but will alſo confirm it by examples:

Εἶῖ' ϛομαρϛον, εἶῖ' ἀναιδειας πλεαν.

Soph. El. 609.

Ἐμε ϛεγαζειν ἡδυν· αλλ' ὁ πϱοϛατῶν.

Electr. 783.

Ἡ ποικιλῳδος Σφιγξ τα πϱος ποσι σκοπειν.

Oed. Tyr. 130.

Yet it ſhould be added, that there are ſome paſſages in the Iliad, in which a vowel is ſhortened, though connected with a word beginning with ΣΚ.

Τον

Τον μεν επειτα καθεισεν επ' ηϊονεσσι Σκαμανδρω.

Il. 5. 36.

Υιον δε Στροφιοιο Σκαμανδριον, αιμονα θηρης.

Il. 5. 49.

Υιον υπερθυμον Δολοπιονος, ος ρα Σκαμανδρου.

Il. 5. 77.

Inſtances of the ſame kind occur in Book 21ſt of the Iliad, wherever mention is made of Scamander. And in Heſiod we read,

Ευηνον τε, και Αρδησκον, θειον τε Σκαμανδρον.

Heſ. Theog. 345.

Ειη τερπνη τε σκιη, και βυβλινος οινος.

Heſ. Εργ. 589.

It will however be much more ſafe in Greek compoſitions to follow the critic's injunction, than to imitate whatever few examples might be brought to the contrary. I therefore correct my line thus,

Ψυχων φευ μελεων δειναις γοναχαισι πλαθεισα.

Modeſty forbids me to controvert any one opinion, which may be paſſed on the ſentiments of the Monoſtrophics: but I may be permitted to aſk merely as a matter of enquiry, if it is not

the

Σ seems also to have been very frequently omitted in the middle, as well as in the beginning of words. Hence the Lyll. of Tollaar p. 253 and σοῦ 15 {can short in Homer. Od. 23.00.2. {which Clarke reads σοῦ'_ν Barn. imagines it should be σοῦ 15, which indeed, Homer uses in Od. a. 47. Conf Wapum p. 13.

This method of dropping the Sigma is sometimes to be found in Latin as Lis, Slis -

+To these may be added Κορδινυμα
fundiculatis, for Σκορδινυμα, Καρδα
μυσσειν, connives for Σκαρδαμυσσειν,
which occurs in
both Lexicons Erotian. Κορδυλη, fatty,
which Hesych. tells us is also called Σκορ-
δυλη. We find also ονυριττειν in Suï-
das, for Κυριττω, Cornibus peto, and
Σκορανιζειν, from Κορακ, in the
same Lexicon. In the same manner
κοδαλη is said to used for ονυτα-
χη, in Etym. Mss. Parisiens. This is men-
tioned by one of the Dutch Critics,
but we do not at present recol-
lect by which. Κιδαλαι, for Σκιδα-
ται in Oppian. Lib. V. Κεδασσε, for Σκε-
δασσε, as it ought to be read
in an Epigr. of Greg. Nazian. p. 134

most probably, in the time of Homer, the word was read without a digamma, as D'orville has remarked, in his Misc. Obs. III. p. 123. Καρανδρος. In the poetical dialect of the Greeks, it was very common to take away the first letter of words. So μαραγδος for σμαραγδος in the Fragment of Menander, p. 129. Also παρων for σπαρων, in Nicand. Alex. 484, as Herm. informs us. These two passages are mentioned by Maittaire p. 295. To these may be added Καρανδρος in Homer. Il. Φ. 223. Β. 466. Ξ. 402. Ε. 49. Β. 467. Υ. 74. Φ. 603. Η. 329. Ε. 774. Φ. 124. 395. Ψ. 21. Ε. 77. λ. 499. Χ. 148. Ε. 36; and in Hesiod. Theog. 1. 1. and κιη for σκιη. Εργ. 589. and φιν pro σφιν in Call. Dian. 125. Also μιλανος, pro σμιλανος in Eur. Β. 702. μιρος pro σμιρος, passim. Κεπαρνον pro σκεπαρνον. Od. Ε. 237. Πορδαξ, quod σπορδαξ ap. Mnesimachum in Ιπποτροφιδ. ap. Athen. p. 403? +

What seems to confirm our suspicion about σκιη, is, that δε is made long before σκιαρος by Hesiod, in Εργ. 574 φευγειν δε σκιαρος θυρετρ, και επ' ηω νοιτον. Fugito vero umbrosas sedes, et matutinum somnum.

We are very sensible that it is the nature of Lyric composition, to be abrupt — but they may be too abrupt.

XI. Mr H. defends the Amphimacer in 1ma sede of V. 7 & V. 15. We asserted, that in this place this foot was dissonant, if not unwarrantable. Mr H. says, it is "most certainly not unwarrantable, as the examples in Anacreon are sufficient to justify the use of it at least occasionally."

~~We [illegible] of the [illegible] examples [illegible] and [illegible] [illegible] the pages of [illegible], the first is from~~ the 41st Ode, ~~which as it consists intirely of Troch. Dim. acatal. [illegible] observed that it [illegible] we are at [illegible] to be considered as any [illegible] liberty to [illegible] [illegible] of single [illegible] the 3 [illegible] [illegible] [illegible] and [illegible] the 41st Dim. Catal: Mr H. now [illegible] consists of the same (Troch. Dim. catal) [illegible] [illegible] the model of the 41st Ode of Anacreon. This [illegible] is [illegible] said; for there are only two being the 7th and 15th which~~ correspond with the the verses of the 41st Ode. We allow two, indeed, but the 7th may be considered of the same measure with the rest of the Monostrophic except the 15th Verse; for when we

the nature of lyric compoſitions to be abrupt? and, if ſo, will not that juſtify the concluſion of Ode the tenth?

Od. 11. v. 7. and 15. The amphimacer in theſe verſes moſt certainly is not unwarrantable, for there are examples of this kind in Anacreon, ſufficient in number to juſtify the uſe of it, at leaſt "occaſionally."

Τᾶς δὲ φρονίδας μεθωμεν. Od. 41. 16.
Μέλπομαι βρυόεσσα μίτραις. Od. 60. 2.
Μέλπομαι ῥόδον ἔαρινον. Od. 53. 2.
Στέψον ἓν με, καὶ λύρισον. Od. 5. 12.

Of the Ode from whence the firſt authority is taken, the critic ſays, that it conſiſts of trochaici dimetri acatalectici: but the eleventh Monoſtrophic conſiſts of the ſame, and is written after that model. And as Anacreon has admitted a Cretic, the Monoſtrophic has done the ſame: the verſes

Ὦ Ἀνακρέων διδάσκε,

and

Ὑψοῦ ἁσμάτων Ὄμηρε,

correſpond with

Τᾶς δὲ φρόντιδας μέθωμεν;

and the others are ſimilar to the Anacreontics.

With

With regard to the three laſt authorities, the critic ſays, "we ſuſpect the text to be corrupted." It may be aſked, why and wherefore ſuſpect this to be the caſe? Surely ſound criticiſm requires ſome reaſon to be given; for without ſome reaſon aſſigned, and ſome argument urged, a mere aſſertion or hint of ſuſpicion has no validity. Is it from the change of meaſure that this ſuſpicion ariſes? If the critic has nothing but bare opinion to ſupport this ſuſpicion, and if this ſuſpicion is in conſequence of the diverſified metre, then a contrary opinion may with equal right be maintained, and the critic muſt not think it a mark of diſreſpect to him, if the judgement of PAUW is put in competition with his ſuſpicion. "Atque hæc eſt metri et pedum in his Anacreonticis diverſitas; quæ omnis tamen tollitur, et nulla planè remanet, ſi tempora et temporum conſideres intervalla: ea enim æqualitatem inducunt exactam, et faciunt, ut quicquid in his diverſum ſit, ſive metrum, ſive pedes ſumas, ad hemijamborum accedat normam, neque vel longius vel brevius ſit, quàm verſus hemijambici eſſe ſolent et eſſe poſſunt. Quare in iſtâ pedum diverſitate nihil revera eſt, quod mihi diſpliceat;

we meant not to hint this suspicion. We were well aware of the rapidity of Anacreon's measure, and did not require Pauw's authority to inform us of it -

44

With respect to the 41 Ode it shd have been the 61 - we transcribed in our hurry XLI forty one for LXI sixty one.

[illegible]

said, that we believed W was never made short, this verse in the charming Διονυσιακα of Theocritus had escaped our memory: V. 128.

Ἀ ἐξερος, ὦ χρυσος, ὦ ἐνδεκατον ἐλεφαντος.

Verse 15 should have been corrected, for we still believe the text is corrupted.

Mr H. then demands the reason why we suspect the text to be corrupted, and says, "surely sound criticism demands some reason to be given." ~~The suspicion has occurred to others. Syl. V. 2 of Od. 53. The evident sense whatever you read~~ Burges reads ὀρεσσον, which Pauw does not reject, and in Brunck ~~of Theocritus~~ it is read ἐρεσσον. In V. 52 12 Codd. ~~of our Collection~~ and Ald. read ἐρεσσαν, and Thoer. Rather reads ἐρεσσον, ~~but not with the~~ ~~authority~~ The Vat. MS. ἐρισσαν, ~~the~~ Pauw ἐρεσσον, as does Brunck in the Analecta. ~~The passage from~~ which the quotation is made, ~~nothing~~ nothing determinate can be said. Our suspicions arose from ἐρεσσον ἐρυθρα, after ἐρωτα ἐρεσσατο, for we did not suppose ~~that~~ there could be any thing similar in ~~the~~ Theocritus, though in the Epithy it occurs frequently. But our opinion of ours, we will freely confess, is not very exalted. Though we do not think him so despicable a critic, as he is supposed to be by Dr Seville, in Critica Sacra, and in some papers in the Miscell. Observ. yet we by no means place him in so high a rank as Mr H. seems willing to

allows him, by the appeals, which he makes to his judgement. His corrections, in general, are more remarkably bold than judicious. He attacked almost all his contemporaries, and all the critics, who preceded him. But after all his blunders, which are innumerable, and all his insolence, which still less tolerable, we frankly acknowlege, that he was an acute man. But on the other side, those who are acquainted with his notes, must grant that he was a braggart and a very vain, and ostentatious writer; though he seldom appears either a sciolist, and still more rarely a dunce. Heath, in some few instances, perhaps, allows too little merit to his author Æschylus, while D'orville decries too severely all his productions. Porson is sometimes successful in his attempts on Hephæstion, and sometimes in his remarks on other authors, and particularly in his notes on Pindar; of which some have received their due portion of praise for the acute, the learned and the polished Heyne. Pauw's Anacreon, however, we believe first, who has commended. Our Mr H. is the man Trapp, as well as the country authors of some of the foreign and D'orville, have received their value of his edition. Journals daily laugh at us

ceat; nec propter eam ſolàm ego certè mutabo quicquam, donec mihi probatum fuerit, veteres non modò pedes iſtos diverſos non miſcuiſſe, ſed etiam rei muſicæ indolem obſtare, quominus eos miſcere potuerint *." This editor of Anacreon indeed doubted the authenticity of the Odes which paſs in that poet's name; but then his doubts aroſe not from any diverſity of metre uſed in the ſame Ode, but from a deficiency of IONICISM in them. "Suidas diſertè teſtatur, omnia, quæ Anacreon ſcripſerit, ſcripta eſſe Ιωνικως: Jam autem rogo peritos, quotquot ſunt, an in his Odariis reperiant, quæ idiotiſmum illum exprimant. Et hoc certè dicturus erit eorum nemo: vix enim dialectus † Ionicæ veſtigia, eaque obſcura, in illis extant. Neque flexiones, neque gloſſæ Ionicæ in illis ferè ſunt ullæ; cùm tamen duo iſta, ut eruditiores ſciunt, requirantur, ut idiotiſmus conſtitui et aliquid Ιωνικως ſcriptum eſſe dici poſſit ‡." There is ſtill other ground for ſuſpecting the authenticity of theſe Odes. Anacreon is ſuppoſed to have lived in the time of Hipparchus. "Hip-

* See Preface to PAUW's Anacreon.
† It ſhould be *dialecti* certainly.
‡ PAUW's Preface to Anacreon.

parcho

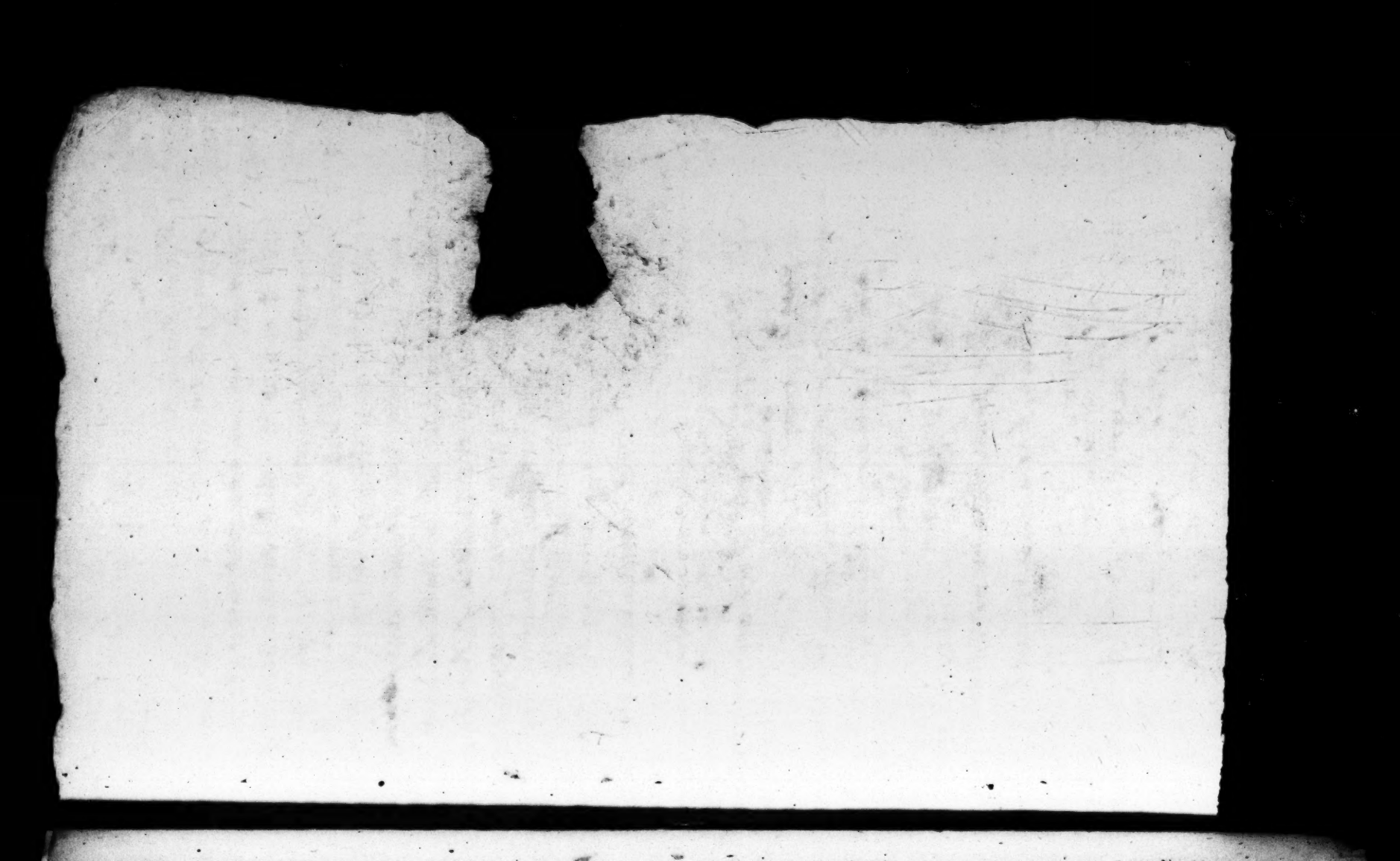
parcho Athenienſi, tyranno, in deliciis, et a conſiliis erat *." It is moſt probable that Calliſtratus, the ever memorable writer of that ſpirited and noble ſcolion on the death of Hipparchus, lived either at the ſame time with Anacreon, or at leaſt very near to it: for his ſcolion is of ſuch antiquity, that it has been aſcribed to Alcæus, who however could not be the author of it, becauſe he flouriſhed eighty years before the tyrant's death †. Now, it generally happens that writers cotemporary, or nearly ſo, diſcover ſome ſimilarity of ſtyle and diction, at leaſt enough to ſhew that they are of the ſame period or age. But let any one of the very beſt Odes of Anacreon be compared with this ſcolion:

Εν μυρȣ κλαδι το ξιφος φορησω,
Ὡσπερ Ἁρμοδιος κ', Αριϛογειτων,
Ὁτε τον τυραννον κτανετην,
Ισονομȣς τ' Αθηνας εποιησατην.
Φιλταθ' Ἁρμοδι, ουτι πω τεθνηκας.
Νησοις δ' εν Μακαρων σε φασιν ειναι,
Ἱνα περ ποδωκης Αχιλευς,
Τυδειδην τε φασι Διομηδεα.

* See Excerpta quædam de vitâ Anacreontis.—— Trappe's edit.

† See note 2. p. 13. Lowth's Prælections.

En



Then follow some reflexions on the authenticity of Anacreon's poems. We shall not at present enter into an examination of these remarks, but only add, that with regard to the deficiency of the Ionic dialect, which Barnes and others have observed in these poems, no certain argument can be built on this point, because it is well known to Scholars, that the works of the Ancient Greeks were frequently translated from one dialect to another, by the modern Sophists. This as Vizzanius and Bentley have informed us, is the reason, why Ocellus Lucanus, though he was by birth a Dorian, and Stobæus quotes some passages in the Doric dialect, now appears, from his book de naturâ Universi, which is still extant, to have written in the Attic dialect. — It is far from impossible but that the same change of dialect may have been made in the Odes of Anacreon; in which traces of Doricisms certainly remain.

One objection more, and shall quite this subject. It is supposed, because there is not a single Anacreontic ode, "which

Εν μυρσ῾ι κλαδι το ξιφος φορησω,
῾Ωσπερ Αρμοδιος κ᾽, Αριστογειτων,
῞Οτ᾽ Αθηναιης εν θυσιαις
Ανδρα τυραννον ῾Ιππαρχον εκαινεσ῾την.
Αει σφων κλεος εσσ῾εται κατ᾽ αιαν,
Φιλ῾αθ᾽ ῾Αρμοδιε κ᾽ Αριστογειτον.
῞Οτι τον τυραννον κ῾τανεσ῾ον,
Ισονομους τ᾽ Αθηνας εποιησα῾τον *.

When this compariſon has been made, it will appear that not a ſingle Anacreontic Ode has any thing like the ſeverity †, the firmneſs, the vigour, the high and generous ſpirit, which this ſcolion breathes: and yet conſidering the number of Odes, which are called Anacreon's, it is probable we ſhould have had at leaſt ſome

* See Brunck's Analecta, vol. I. p. 155.

† By *ſeverity* in this paſſage is meant that χαρακτηρ ἁρμονιας, of which Dionyſius Halicarnaſſeus treats in ſect 22. of his Book Περι Συνθεσεως Ονομα῾των. He makes a threefold diſtinction in the ſtyle of compoſitions. Theſe διαφορας he calls metaphorically, Την μεν ΑΥΣΤΗΡΑΝ, την δε ΓΛΑΦΥΡΑΝ η Ανθηραν, την δε τρι῾την ΚΟΙΝΗΝ. We may apply to this ſcolion of Calliſtratus, what he has ſaid of Pindar's dithyrambic: Ταυτ᾽ εστιν ισχυρα, και στιβαρα, και αξιωμα῾τικα, και πολυ το Αυστηρον εχει. Ουτε θεατρικον δη τυ῾το και γλαφυρον επιδεικνυ῾σθαι καλλος, αλλα το αρχαι῾κον εκεινο, και το Αυστηρον.

See alſo Demetrius Phalareus, Περι Ερμηνειας, c. 36.

few

few of a ſerious caſt and more elevated turn, ſome few of a ſtyle more animated and energetic, had Anacreon, who was nearly coeval with Calliſtratus, been the real author of the collection now handed to us as his. It is by making compariſons in this manner, that the æra of compoſitions may in a great meaſure be ſettled. 'Tis thus we can aſcertain that the writers, who are ſaid to have flouriſhed in the glorious age of Athens, really lived at that time: ſo again thoſe who wrote in the reign of Ptolemy, and in the age of Auguſtus, are known by their phraſeology, by their manner, by their train of thinking as well as of writing, to have been cotemporaries. It is by this method that the beſt and moſt judicious * writers in the ROWLEIAN controverſy have proved beyond a doubt, that the poems aſcribed to Rowley could not poſſibly have been the production of the century in which he is ſuppoſed to have written them. And by ſome ſimilar mode, it might be preſumptively, though not indeed abſolutely proved, that another work, which has lately excited the curioſity of the learned, is not of the antiquity to which it

* TYRWHITT, MALONE, and WARTON.

pre-

"has any thing like the severity, the fermness, the vigour," which is found in the celebrated Scolion of Callistratus, on the death of the tyrant Hipparchus, that these odes could not be the production of Anacreon, because it is known, that he lived very near the age of Callistratus, if not at the very same period. This is surely weak reasoning. For if this be deemed a sufficient proof to abrogate the claims of the Teian Bard to the odes, which bear his name, we must grant, that no two writers, whose stiles, and whose subjects are different, can possibly be reckoned contemporaries. ~~It is vain to expatiate to enlarge on this point. Q. E. D. Quod erat demonstrandum~~ Sua cuique proposita est lex, suus decor.

After these remarks on Anacreon, Mr. B. enters into a short discussion of a question, which has lately engaged the attention of the Learned, whether the Hymn εις Δηλιον παν be a genuine production of the author of the Iliad? — We shall not attempt to follow Mr B. step by step, in his arguments. We shall only state that they are ingenious, and that they are raised on a firmer basis, somewhat, than those, respecting Anacreon.

pretends, nor is it written by the author under whoſe name it paſſes. I mean the hymn Εις Δημητρων, which has been too haſtily adopted as a genuine production of the immortal writer of the Iliad and Odyſſey. In order to ſhew that this hymn was not written by that Homer at leaſt, by the Ὁ ποιητης, an inveſtigator of the ſubject might proceed in ſome manner like the following.

Few poets are more conſiſtent with themſelves than Homer is, in the quantity of their words, the ſignification of them, the application of epithets, and the manner of treating ſimilar ſubjects. His attention to quantity has been remarked by Dr. Clarke, who obſerves "Occurrit vox καλος in Iliade et Odyſſeâ, "amplius ducenties et ſeptuagies: et his om-"nibus in locis priorem *ſemper* producit *," which he rightly concludes could not have happened "caſu et fortuitò." With equal truth it might be ſaid of the word θεα, that it occurs more than a hundred times in its ſeveral caſes, and that the α is invariably long, except in θεαι followed by a word beginning

* See Clarke's note on Hom. Il. 2. v. 43.

with a vowel. Θεα and Θεαων have the α perpetually long. Now can it be conceived, that after ſo uniform an uſage of this word in this quantity, Homer ſhould at length in one example deviate from his conſtant practice? yet in the very firſt verſe of the hymn, contrary to all authority of Homer and of grammarians, we find Θεαν with the laſt ſyllable ſhort:

Δημητερ' ηϋκομον, σεμνην Θεαν, αρχομ' αειδειν.
Hymn. Εις Δημ. v. 1.

This ſingle inſtance of inconſiſtency is ſufficient to create ſome ſuſpicion that the hymn is not authentic *.

But now let the ſignification of words be conſidered.

1. The verb αινυμι or αινυμαι in the Iliad and Odyſſey ſignifies "detraho, ſumo, capio;" as

Ητοι ὁ μεν Θωρηκα Αγαςροφι ιφθιμοιο
Αινυτ' απο ςηθεσφι. Il. 11. 374.
"He was taking off the breaſt-pleaſt.

* By the ſame argument, the Hymn Εις Γαιαν Μητερα Παντων may be proved ſpurious: for in v. 16. we find Θεα with the α ſhort, contrary to Homer's conſtant practice.

Τευκρος

Τευκρος δ' αλλον οϊζον εφ' Εϛορι χαλκοκορυϛη
Αινυϛο. Il. 15. 458.

"Teucer was taking out from his quiver."

—— Απο ϖασσαλε αινυϛο τοξον.
Odyſſ. 21. 53.

"She took down the bow."

Ulyſſes ſays of himſelf, that he tied his companions, Συνϛρεις αινυμενος, Od. 9. 429. "taking three together:" and the women in the palace of Ulyſſes, when they knew their maſter again, "kiſſed him, throwing their arms around his head and ſhoulders, χειρας τ' αινυμενοι, and catching hold of his hands." Odyſſ. 22. 500. But in the hymn we read,

Ανθεα τ' αινυμενην, ῥοδα, και κροκον, ηδ' ια καλα.
V. 6.

Where αινυμενην is uſed for "legentem or carpentem, gathering flowers;" a ſignification not warranted by Homer.

2. Αμαλδυνω in Homer's Iliad ſignifies to "demoliſh." Τειχος αμαλδυναι. Il. 12. 18.

Ως κεν τοι μελα τειχος αμαλδυνηϛαι Αχαιων.
Il. 7. 463.

In the hymn it is applied to Ceres, and signifies "deforming her beauty by vexation."

Ειδος αμαλδυνεσα πολυν χρονον. V. 94.

3. Innumerable almoſt are the paſſages in which δωρον is to be found throughout the Iliad and Odyſſey: and in all theſe paſſages, the acceptation of it is in a favourable light "in bonam partem;" as,

Μη μοι δωρ' εραζα προφερε χρυσεης Αφροδιτης,
Ουδοι απαβλητ' εσι θεων ερικυδεα δωρα.
Il. 3. 64.

Where the epithets εραζα and ερικυδεα imply that the δωρα were beneficial and intended for good. In the hymn however it is uſed to ſignify "the ſorrows which are the diſpenſations of the gods."

Αλλα θεων μεν δωρα, και αχνυμενοι περ, αναγκη
Τεθλαμεν ανθρωποι. V. 216.

4. The word κυνηρος in the Iliad and Odyſſey implies "impudent, audacious, iniquitous," and is applied to perſons: but in the hymn it is applied to the year, to ſignify the injury it brought on men in conſequence of the ſterility inflicted on the earth by Ceres:

Αινο-

Αιπόλιον δ' ενιαυλον επι χθονα πυλυβοτειραν
Ποιησ' ανθρωποις και κυνεσσιον. V. 305.

in which paſſage the writer of this hymn had his eye evidently on theſe words of Homer,

Ὡς κε αινοτερον και κυνεσσερον αλλο γυναικος.
Odyſſ. 11. 426.

but no one can pretend to ſay, that κυνεσσιον in the hymn is applied with the ſame propriety, or in the ſame ſenſe, as κυνεσσερον in the Odyſſey.

A reader of Homer might moreover ſafely venture to affirm, that δεσποσεις in v. 365. "you ſhall be miſtreſs of," and δρησμοσυνην, v. 476. "the miniſtering of the ſacred rites," are not Homerical words. Δεσποζω no where occurs in Homer: and δρησσυνη (for which this Pſeudo-Homer has written δρησμοσυνη) ſignifies either "officium ſervile," or "alacritas agendi." Odyſſ. 15. 320.

Δρησσυνη κε αν μοι ερισσειεν βροτος αλλος.

Perhaps it may be urged in reply, that δρησμοσυνη is the word retained by PAUSANIAS in his quotation from a hymn to Ceres called Homer's.

Δειξεν Τριπτολεμῳ τε Διοκλει τε πληξιππῳ
Ευμολπῳ τε βιῃ, Κελεῳ θ' ἡγητορι λαων,
Δρησμοσυνην ἱερων, και επεφραδεν ορσια πασιν.

See Pauſanias. Κορινθ. p. 57. edit. Frankfort. But in anſwer to that it may be ſaid, that theſe verſes prove nothing more than that δρησμοσυνη is not a modern forgery; but it would not therefore follow, that it was Homer's word, eſpecially when there is every reaſon to believe that it is not his, becauſe he never uſes the word δραω in a religious ſenſe; ἱερευω and ἑρδω are his terms on ſacred occaſions. The original verb therefore being never ſo taken, it is not probable that the derivative ſhould be uſed in that acceptation, and therefore we may pronounce δρησμοσυνην ἱερων to be no Homerical phraſe.

And here it may be aſked, how it comes to paſs, that the words quoted by Pauſanias, and thoſe in this hymn, do not exactly agree, if yet this hymn is authentic? Pauſanias gives the paſſage as cited above: but in this hymn we read thus,

Ειπε, Τριπτολεμῳ τε, Διοκλεῖ τε πληξιππῳ,
Ευμολπῳ τε βιῃ, Κελεῳ θ' ἡγητορι λαων,
Δρησμοσυνην θ' ἱερων, και επεφραδεν ορσια καλα.

ποιεῖν is also used on similar occasions.

The reasons why some passages of the present hymn to Ceres does not exactly agree with the passage quoted by Pausanias, from Homer's Hymn to Ceres, may are many. The Poem may have been interpolated, since the time of Pausanias, or that writer may have used an incorrect Copy. Or the variations may be accounted for on the same principles, on which the different readings of MSS. are supposed to have arisen.

If the two paſſages be compared together, this hymn will be found to differ from Pauſanias by ſubſtituting εἶπε for δεῖξεν, and πᾶλαι for πᾶσιν, and by inſerting δ' after δρησμοσυνην.

Again, how does it happen that this paſſage in the hymn,

Ἥμεις μεν μαλα πασσι εν ἠμερδον λειμωνα
Λευκιππην, Φαινω τε, και Ηλεκδρη, και Ιανθη,
Και Μαλδη, Ιαχη τε, Ῥοδια τε, Καλλιροη τε,
Μηλοδοση τε, Τυχη τε, και Ωκυροη καλυκωπις.
V. 417.

ſhould differ ſo materially from Pauſanias, as to have inſerted one whole line? for Pauſanias quotes thus,

Ἥμεις μεν μαλα πασσι εν ἠμερδον λειμωνα
Λευκιππην, Φαινω τε, και Ηλεκδρη, και Ιανθη,
Μηλοδοσις τε, Τυχη τε, και Ωκυροη καλυκωπις.

Pauſan. Μεσσην. p. 140. Frankf. edit.

If this paſſage from Pauſanias be compared with the four lines from the hymn, the third line in the hymn will be found to be an interpolation, and Μηλοδοσις for Μηλοδοσις a miſtake. All theſe are very ſuſpicious circumſtances.

There is in v. 175. of this hymn, an expreſſion which appears to be quite of modern date, Καλα πρωϊσιον οπωπην, "at firſt ſight." Can this be Homer's language? would he not have ſaid ὁταν πρωϊσιον ἰδῃ? or ſome ſuch words. And how comes πρωϊσιον to be in the maſculine gender? The Attic writers indeed frequently join a maſculine adjective with a feminine ſubſtantive, but it is not Homer's uſual practice to do this, though we meet with ſome few examples of the kind: as in Πυλυν εφ' ὑλρην, Il. 10. 27. Θηλυς εερση, Odyſſ. 5. 467. Ἡδυς αὔτμη, Odyſſ. 12. 369. Would Homer have uſed ποιησα as it is uſed in v. 261. for "I would have made?" would he not have ſaid αν εποιησα, or αν ποιησα, or κεν εποιησα?

Let the application of epithets be next obſerved.

In v. 4. we read Δημητρος χρυσαορου. Now by this epithet muſt be meant either that Ceres carried "a golden ſickle" in her hand, or "a golden ſword." If the former, then χρυσαωρ has not that ſignification in Homer: if the latter, then the application is improper, becauſe it belongs not to Ceres, but to Apollo.

—— —— τε δ' εκραιαινεν εφετμας
Φοιβε Απολλωνος χρυσαορου. Il. 5. 509.

In

In v. 9. and 17. Pluto is called Πολυδεγμης and Πολυδεγμων, neither of which epithets occur in Homer, who yet frequently ſpeaks of Αιδης, Αδης, and Αιδωνευς, but without theſe epithets. There is ſome reaſon to ſuſpect that the Pſeudo-Homer miſtook Πολυδεγμης, king of SERIPHUS (mentioned in Pindar, Pyth. 12, 25.) for Pluto.

With regard to Homer's manner of treating ſimilar ſubjects, it is very different from that obſerved in this hymn. For inſtance: when a ſuperior god is to be introduced, ſome preparation is made, and ſome minute deſcription is given of that preparation, in order to excite the reader's attention, and dignify the perſon whom he is to expect. Thus in Il. 5. 720. we have an exact detail of Juno's chariot, and 735. a moſt noble and ſublime deſcription of Pallas arraying herſelf in the arms of Jupiter, previous to her deſcent for the aſſiſtance of Diomed. So again in Il. 13. 10. Neptune is firſt of all pointed out to us, as ſeated on a woody mountain in Samothrace, from whence he was looking with compaſſion on the vanquiſhed Greeks, before he begins his deſcent ſo magnificently and gloriouſly deſcribed. In imitation of Ho-

mer, the author of the hymn ſhould have dwelt a ſhort time on a deſcription of Pluto being deſirous to ſeize Proſerpine, and watching an opportunity for effecting his purpoſe; inſtead of which, without any previous intimation of Pluto's love for Proſerpine, or any one cauſe aſſigned why he ſhould ſuddenly emerge from beneath the earth, or any one circumſtance which might give us reaſon to expect his appearance, the poet at once paſſes rapidly from deſcribing Proſerpine as ſhe was gathering the narciſſus, to

——— ——— χαινε δε χθων ευρυαλυιης
Νυσιον αμπεδιον, τη ορουσεν αναξ Πολυδεγμων,
V. 16.

This is much too abrupt for Homer's manner: it is his cuſtom to dwell longer on minute circumſtances. The ſudden opening of the earth would have been well conceived, if it had been ſaid before that Pluto had meditated the deſign he executed; but as it is now introduced, it is with too much rapidity, and reſembles not Homer, but Ovid:

Hanc videt, et viſam patruus velociter aufert,
Regnaque cœruleis in ſua portat equis.
Faſti, lib. IV. 445.

If

ορθος ανηξ

If it ſhould be ſaid, that the poet had intimated Pluto's coming in v. 2.

——— ——— ——— Ἣν Ἀϊδωνεὺς
Ἥρπαξεν ——— ——— ———

I anſwer, that thoſe words are contained not in what might properly be called the poem, but the introduction or general argument to it: as the Μηνιν ἀειδε θεα, &c. of Homer is not properly ſo much the beginning, as the introduction to the action of the poem, and "arma virumque cano" is the ſame in Virgil. Both Homer and Virgil are circumſtantial in relating the ſubſequent events, notwithſtanding any thing intimated in the introductory verſes.

Again: agreeably with the ſimplicity of the times in which he lived, it is Homer's practice to make any inferior meſſenger, whether human or divine, deliver his meſſage in the very ſame words, or at leaſt in words to the ſame effect, as thoſe in which the ſuperior perſon firſt commanded the meſſage to be given; nor is it cuſtomary for any thing more to be added by the meſſenger than what was delivered to him. Yet we find in the hymn, that Mercury exceeds his commiſſion by adding an account of

Ceres's anger, and the effects of it. The lines indeed are but few; yet are they quite correſpondent with Homer's manner?

A query too might be made, whether the two lines, which Metanira ſpeaks on diſcovering that her ſon was hidden in the fire, are ſo expreſſive of maternal anxiety and horrid ſurprize, as the occaſion required, and Homer would have conceived?

Τεκνὸν Δημοφοων, ξεινη σε πυρι ενι πολλω
Κρυπτει, εμοι δε γοον και κηδεα λυγρα τιθησιν.
V. 248.

This exclamation is much too tame: the poet, who ſo pathetically deſcribes the pangs of Hecuba on the appearance of Hector's danger, in Il. 22. would have made Metanira exclaim in terms equally ſhort indeed, but much more paſſionate and forcible.

If it be conſidered then that the hymn to Ceres is not written in conformity with Homer's practice, either with regard to quantity, or ſignification of words, or application of epithets, or manner of treating a ſubject, it may be concluded that it certainly was not written by

by the firſt Homer; however we may be diſpoſed to grant it to have been the production of the ſecond Homer, who lived in the time of Ptolemy Philadelphus, and was one of the ſeven poets, "qui Pleiadis nomine ſignabantur *." Nor let it be deemed ſevere or unprecedented criticiſm to reject this hymn † on ſuch, perhaps ſlight ground, ſince CLARKE has condemned the hymn to Venus, which has alſo been falſely aſcribed to Homer, merely becauſe the firſt ſyllable of Καλος is made ſhort in that hymn, after being long in more than two hundred and ſeventy paſſages in the Iliad and Odyſſey. "Hinc mihi videor colligere, hymnum iſtum in Venerem, et epigrammata quædam, Homero vulgo aſcripta, non utique Homeri eſſe, ſed recentioris cujuſdam poetæ ‡."

* See Voſſius, lib. II. c. 12. ſ. 9. Inſtitut. Poet. and note on that paſſage.

† Whoever will compare this hymn with the deſcription given of the rape of Proſerpine, and the grief of Ceres, in Ovid's Faſti, b. 4. will at leaſt ſuſpect, though he will not boldly pronounce, the Ovidian verſes to be the original, and the Greek only an imitation. Indeed it ſmells ſtrongly of modernism:

Ναὶ νυχτες; εἰ γλυφανοιο πάλοσδον.

Theocr. Idyl. 1. 28.

‡ See Clarke's note on Il. 2. v. 43.

Upon

Upon a similar principle, DAMMIUS denies the authenticity of the hymn to Mercury: "In hymno quidem secundo in Mercurium, v. 164. αισυλα videntur dici "æqua:" sed ex talibus probatur, hymnos illos non esse Homeri nostri, quod et ex toto eorum contextu adhuc magis apparet *."

This digression shall now be finished, but without any apology, because it is serving the cause of truth to endeavour, however ineffectually, to detect that, which is criminal in itself, and pernicious in its consequences, imposition, whether in letters or in actions.

Od. 11. v. 10, Perhaps it may be better to read this line,

Σοφοκλης· τρισος Συ δ' αλλος.

Od. 12. v. 8. This line is intended to be, and is a verse corresponding exactly with the following:

Ἀκῡ δ' ἀχος ὥ μ' ἐχολωσεῖ.

Soph. Trach. 1053.

* *Dammii* Lexic. p. 1291.

Ἀμᾶ-

10. This verse is corrected.

XII. 8. In our former remarks on this verse we observed, that, "if a Versus Paræmiacus is intended, there is a false quantity, as the "Υπερφιαλη ασπιδος αιθηρ is no verse." We then said, that we supposed the learned Writer would not "elude our decision, by asserting it to be an Epichor. dim. hypercat. with a Paon sec: or a Dijamb. in prima sede, or that ασπιδος αιθηρ is Pes Orthius Pentasyllabus." We then recollected

no such combination. Mr H. had also defended the metre of his verse, by eight lines of the same measure, cited from Sophocles, Aleaeus, Sappho, Theognidea, Ineerti apud Branck, Master, Archilochus, quoted by Stephanion, and a Verse made out of part of an Hexameter, by the Sch. on Stephanion. We did not deny the existence of some of these authorities, are undoubtedly sufficient to condemn the majority of the Verse. But to some of them, before sentence is past, and to all of them, if they are considered as Paroemiae.

The line from Sophocles is out of the Trachiniae Antigone, v. 1033. But at the first glance, we discovered that the verses, among which this is found, could not be Anapaestics, although the word Ἀναπαιστοὶ appears at the head of them. We then applied to Heath, and found, that he was of the same opinion, and had corrected and arranged the lines, in such a manner, as to render them anapastici. according to him, therefore, the line in question stands thus:

κἀνιδοὺ ἀνὴρ δ' ἄγγελος, ὥς μ' ἐκόλωσε.

We rather suspect, that this speech of Hercules should be considered as a Monostrophicum systema; and the intermixture of the Doric dia-

Ἀμαχανίᾳ σὺν ἀδελφᾷ.

Alcæi Scol. Chandler's Σωζομ. p. 105.

Ἀεὶ πατὴ τεκόνες ανδρες.

Saph. Scol. Σωζ. p. 106.

Ζύγον μίτρα χεῖρα πρᾶτσα.

Meſomedis Εις Νεμεσιν. Τμν. v. 13.

Μᾶλιςα δὲ καὶ σύνοδίτης.
Ὀδοιπορίης τ' ἐτόνησας.
Φίλοι μετέπειτα γυναικῶν.

Brunck's Analecta, vol. III. p. 316.

Παπαῖρμενον ἔνθα καὶ ἔνθα.

Maſter's Ode, v. 32.

All which verſes are to be referred to what Hephæſtion has ſaid in the chapter Περι των Ανεπαιςικα Μέρη, p. 25. of *Pauw*'s edition; and in that Περι Ασυναρτήτων, p. 49. where Hephæſtion divides the words

Ἐρασμονίδη Χαρίλαε

into an iambic, two anapæſts, and a long ſyllable; which paſſage the ſcholiaſt further illuſtrates, by inſtancing,

Ἔφη ποδας ὠκὺς Ἀχιλλεύς.

Now if

Ἦ πεζαύχη ὑπερέτος αἴθρη

be

be compared with the above lines, it will be found exactly ſimilar to them, containing an iambic, two anapæſts, and a long ſyllable. The critic ſays there is a falſe quantity in the line; I deny it abſolutely; for the words are Homer's, taken from the beautiful picture drawn by that original painter, in a manner which CLAUDE himſelf could not exceed:

Ὡς δ' ὁτ' ἐν οὐρανῷ ἄστρα φαεινὴν ἀμφὶ Σελήνην
Φαίνετ' ἀριπρεπέα, ὅτε τ' ἐπλέτο νήνεμος αἰθήρ,
Ἐκ τ' ἔφανον πᾶσαι σκοπιαὶ, καὶ πρώονες ἄκροι,
Καὶ νάπαι· οὐρανόθεν δ' ἀρ' ὑπέρρωγε πᾶσπετος αἰθὴρ,
Πάντα δ' τ' εἰδεῖαι ἄστρα· γεγήθε δέ τε φρένα ποιμήν*.

Il. 8. 551.

If then the ſuppoſed fault was in making the ᾰ ſhort, here is Homer's authority for it: if in making the firſt ſyllable of a verſus parœmiacus ſhort, the authority of many writers has been adduced to juſtify it. Indeed common obſervation would have juſtified it otherwiſe; for what is a verſus parœmiacus? Nothing more than ſome part of an hexameter verſe; and the name "parœmiacus" or "proverbial" was given to

* "Elegantiſſima et planè mirifica deſcriptio. Diſciſſis ſubter et disjectis undique nubibus, aperuit ſe in immenſum æther." CLARKE.

it,

last seems to confirm our Opinion. But at present we have not time to examine this point. To proceed then.

We had said, that if this line was a Versus Paroemiacus, there was a false quantity. To this, Mr H. replies: "The Critic says, there is a false quantity in the line; I deny it absolutely." He then informs us, that the words are part of a line in Homer's 8th Iliad:

Καὶ νὺ κεν ὑπὲρ μόρον ἄλγεα πάσχων
ἀσπερχὲς αἰεί περ.

He then proceeds: "If then the supposed fault — Page 64 — to P. 65. line 5 — Versus Paroemiacus." He then observes, that in order to simplify as much as possibly, he calls those verses "Anapestics" of three feet + one long syllable, which are named in Hephestion ἑφθημιμερὴς ἀναπαιστικὸς δίμετρος, and considers them "as they really are, only parts of an Hexameter; and that it is "perfectly indifferent, whether the first syllable be short or long: — and whether the first foot be an anapest — or a spondee — or an Iambic." To prove this doctrine, he quotes 4 lines from Hephestion, and 1 from Maddey.

+ How anapestics is part of an Hexameter.

sed ut unde est orta, in eadem terminetur origine, nostra (sic protnarcella) — We had said, "If a Verses Paræmiacum is intended, there is a false quantity." Mr H. denies it. — Yet we still persist, and must beg leave to examine the grounds on which our accusation is thus boldly reckoned a false ~~accusation~~.

We shall not at present investigate how far it may be proper to ~~allow~~ an Anapæstic verse if this ~~reality~~ be one, out of the payment of an Hexameter, nor how far the hiatus is allowable in verses of this class; but begin with declaring that no verses can by any means be called Anapæstic, and that not one of the verses, which are produced, is an Anap. Parem. We shall likewise examine the exceptions that will be put in Iambics, because it ought to be ~~no account~~ reckoned part of an Hexameter verse.

We have already proved that the first authority from the Mack. of Pk. is not to be considered as in instance in point; for if it is, it makes in our favour.

With regard to the second and third, as we have not a copy of Chandler, from whose collections they are cited, we can say nothing. But from our knowledge of the variety of readings introduced into the Iliad, by these authors, we will venture a priori to affirm, that they are not anap: Parem.

The fourth authority is produced from a hymn of Mesomedes, to Nemesis. The passage is indisputably corrupt, as will be evident to every scholar, who peruses the preceding line that, which Mr. H. has quoted; for it has two syllables more than any of the other lines. The word οφρυν, therefore, which ends it, should have begun the next verse. We may, perhaps, read the passage thus:

Νευεις δ' ὑπο κολπον αει κατω
Οφρυν, ζυγα χειρι κρατουσα.

or. οφρυν may be omitted.

~~Ζυγα [illegible]~~
~~Prep. κατα is by no means necessary after~~ κρατουσα, if we admit the Dative of the Instrument, which requires no examples to establish it. The verses of this hymn are Dactylicis.

The three next authorities are produced from an anonymous Inscription, in Br. Anal. III. 316. If Mr. H. had consulted the Editor's note on this Inscription, he would have found the different measures of these verses specified, and that the lines, which he produces, are not as he supposes, Anap. Paræm. but Dactylici. ~~The whole inscription, however, was probably written originally in Anapæstic [illegible] which the measures [illegible] will be easily corrected.~~ We shall not take the trouble of examining

The line from Marius; but those from Hephæstion and his Scholiast, ~~[illegible]~~ [illegible] ~~[illegible]~~ [illegible] are to all intents and purposes, verses ασυναρτητοι. [illegible] but

what is rather remarkable, the lines quoted by Jn. H.
Stephenson are taken from his section on
the Anapæstica, in which the Param.
Ver. is never once mentioned. The section
is corrupt, in many places, but there
is not the smaller reason for imagining
that Steph. ever supposed that the
Ver. Par. could admit an Iambus in
the first place. An attentive perusal
of the passage in Steph. Enchiridion,
will clearly evince the truth of our
assertion.

Since the authorities produced cannot
be properly called Ver. Param. Jones
not that Hr. H's Παρεμφερὴς ἀσυνθέτος ὑπερκατάληκτος
certainly cannot lay any claim to
that title, but must be contented to
be enrolled among the ἀσυναρτήτοις.

But what authority can Mst. produce
for calling the Anapæst. dim. catal. or Very
Paræmiacy, part of an Hexameter? He must
not omit except indeed, that this opinion, strange
as it surely is, has been chanted by Bent-
ley, who in his note on Menand. p. 46. Scient
and many [illegible] in one of the Fragments
as enim, &c. In opposition to the opinions
from these two Critics, we assert, that the Ver
we call param. which forms part of the ane
lege of Pæan series never ought to be considered
the Iota as a portion of an Hexameter, or Dactylic
a prior verse, which is clearly ⁂

But we must now examine the assertion that the Vers. Paræmiacus, as it is nothing more than one part of an Hexameter, will admit into its construction, whatever may be taken in the framing of an Hexameter.

Our great Bentley, magnum Britanniæ lumen, et decus immortale, in his notes on Menander, p. 46. also says: Sciunt enim, qui in Tragicis Græcis, et Aristophane versati, anapæstos — ubique terminari versu Paræmiaco, qui posterius colon dactylici Hexametri. These words of this able Critic seem to be confirmed by what Marius Victorinus says, in his ars Gram. III. 2478 apud Putschium. That the anapestic verse flows from the Heroic, per Epiplocen, and that Anap. dim. catal. is formed from the Hexameter, retracta Hero penthemimere. In Terent. Maurus we also find the anap. versus catalect. ex secunda parte heroici, prefixed to a system of anapestics.

Such are the authorities, which might be adduced to confirm Mr. H.'s assertion, that the Vers. Paræm. is only part of an Hexameter. But this will by no means prove that therefore an Iambus may be admitted in 1mo sede; but directly the reverse. For if an Heroic Penthemimer be removed from an Hexameter, the remaining comma cannot possibly begin with an Iambic, but

of necessity the first foot must be either a Spondeus, or an Anapastus, as in the two first lines of the Eneid: Heroicus Pentheni.

Arma virumque cano | anap. diim. Catal.
Italiam fato | Troja qui primus ab oris.
profugus Lavinaq venit. Caesam.

But, therefore, it be true that the Anapestic verse flows from the Dactylic, it is clear that the Iambus can never have a place in the first foot. But we assert that it does not flow from the Dactyl. Hexam. for if it did, the first place could never possibly admit a Daetyl, which is very common, nor a Procleusmatic foot, which, otherwise &c, as Steph. says, is found in this verse. Besides, this mode of forming the Anap. Verse is mentioned by none of the Ancient Grammarians, as far as we can remember, except Marius Victorinus, whom we have already quoted, and by the author of the titles of the several Epistems in Terent. Maur. For even Nephetius, P. 26. speaking of the V. Paroemiacus,

...nal, though he says, that there are [illegible] ...
...agogical, as well as anapestic, yet he, by no means, says
...that the anap. dat. is heard in an Hexameter or a
...Iambic, but only that they very often occur together,
...which however, the Scholiast seems to doubt. See
...to this passage [illegible] Bentley on Hist. Phal.
598 alludes. He quotes Steph. Byz. name, and agrees
with him about the variety of proverbs, but
does not dream of calling that Part. Param. part of
an Hexam. Sewell, in Cantabrig. 1819. Deana pedia
Spondiacum simul et Dactylicum Tetrametrum Catalectum. [illegible]
[illegible] In Beda we can
find no such opinion. [illegible]
[illegible] nor in T. Gaisford,
not even in the System of Anapestics,
which has the title before it, that
we have already quoted. Among mo-
dern Grammarians, we do not recollect
that any such doctrine is broached.
Morell indeed, styles the verse of Archi-
lochus, which Mr H. cites in P. 65. Ἔρασμον Ἀρ-
χίλοχον, Impurissimus archilochius,
in his notes on the Par. Anap. Dim. Cat.
He should rather have placed it among
the Asynartetа, as Steph. himself has done

in P. 48 and 49. The Doctor, however never considers this verse as part of an Hexameter, nor does Mr Heath, or Mr Seale adopt this idea of Marius Victor.

Much likewise might be said about the propriety of admitting the Paremiacus into any other system of verses, than the anapestic, in which its place is properly after the Basis anap. and ought to close the sentence. For it may not be [illegible] used in any part of the system. Anap. Systema non incipit Paremiacus says Brunck ad Per. 530. He might have said, non incipit, sed, si admittatur, claudit.

it, because παροιμιαι, or proverbial expreſſions, uſed to be delivered in ſuch metrical forms. Whatever therefore may enter into the conſtruction of an hexameter, may be taken in the framing of a "verſus paræmiacus." I am aware that I am not talking now in the language of Hephæſtion; I purpoſely avoid obſcure and technical terms, and wiſh to ſimplify every ſcience as much as poſſible; I therefore conſider the verſes which Hephæſtion would call ἑφθημιμερῆ ἀναπαιστικα, i. e. "anapæſtics of three feet and one long ſyllable," to be, as they really are, only parts of hexameters: and it will be perfectly indifferent, whether the firſt ſyllable be ſhort, as

Ἐρασμονίδη Χαρίλαε. Hephæſt. p. 27.

or long, as

Δημήτρι τε χειρας ανιξων. Heph. 27.

and whether the firſt foot be an anapæſt, as

Ἐρίῃ πολυ φίλταθ' ἑταίρῃ. Heph. 27.

or a ſpondee, as

Ἡμιν δ' Ἰθακη πατρις ἐστι. Heph. 28.

or an iambic, as

Πεπαρμενον ενθα και ενθα. Maſters.

V. 15. The final ſyllable of Δημήτρα is certainly long before the inceptive ς. I acknowledge my error, and correct the line thus,

Ξανθαις κόμαισι ΔΗΩ
Καρπὸς ςέφος φόρησει.

ΔΗΩ is the Sophoclean name for Ceres;

Μεδεις δὲ πασ-
κοινα Ελευσινιας
Δηος εν κόλποις. Antig. 1131.

Od. 13. v. 12. If it were neceſſary that the final ſyllable of αλλα ſhould be ſhort before ζῆλειν, the authorities cited from Anacreon and Homer, who both make a final vowel ſhort before an inceptive ζ, would juſtify αλλα. But it is not abſolutely required that the third place of an iambic dimeter catalectic ſhould be a ſhort foot. In the vindication of Ode 7th, v. 16. inſtances have been produced from Anacreon, which prove that a ſpondee is allowable as the third foot. PAUW has given eight examples of ſpondees being uſed in the firſt and third feet of dimeter iambics, ſelected from the Ode Εις τα εν Πυθιοις Θερμα, written by PAULUS SILENTIARIUS. PAUW's preface to Anacreon may be conſulted for them: but to them let four others be added in this place:

Ἱππο-

V. 15. Mr H. has conceded this verse in which we objected to an a short before an inceptive σ.

XIII. 12. We objected to αλλα ζηδειν, because it made a ^spondeus in 3 loco; and in ~~This position~~ V. 20 to ω γινωσκειν, for the same reason. Mr H. however, vindicates the position of this foot, in this place of the Anacreontic Iambic, by authorities from Anacreon, and Paulus Silentiarius. He likewise says, if it were necessary, for the a to be short, in this place the passage ~~authorities~~, which we ~~have~~ brought from Anacreon and Homer, in our Review would justify the prosody of αλλα. Such liberties, however, in a Modern, we cannot approve. The Ancients, indeed, sometimes seem not to have considered ζ as a double consonant; for besides the Verses already quoted, we find in Theocr. XXIX. 20, in similar instances Manetho. V. 538. & 133. & I. 16. Besides these also D'Orville, in Charit. P. 767 affirms that others

may be found in Euseb. Oppian, Orpheus, and in the Anthologia. Still we are of opinion, that a writer of the present times should avoid such a liberty. For though there are authorities, they are few, and of them some have been disputed.

12. Mr H. was right in correcting this line. The absence of the article to answer to ὁ undoubtedly may be admitted.

Ἱπποκράτης ἄψυχος. V. 34.
Πιζις δε τυτῦ, νήσος. V. 36.
Μεσαλλοχρυσῶν γαίαν. V. 44.
Ηρακλεων σήλων δε. V. 45.

Which examples will also defend γι in γινοῆσαι, v. 20. of this Ode. And, once for all, it may be obſerved, that in dimeter catalectic iambics, like the firſt Ode of Anacreon, the firſt and third feet may be either ſpondees or iambics. "De verſibus, quibus hæc Odaria conſcripta ſunt, nunc operæ pretium eſt, ut ordine paucis agamus. Inter illos, præcipuè ſunt Anacreontici catalectici: Qui cum ſint iambi dimidii, non eſt dubitandum, quin eâdem indole ſint, quâ iambi integri, et eoſdem proinde pedes eaſdemque ſyllabas recipere poſſint, quas vulgò recipiunt illi, quorum partem dimidiam conſtituunt *."

V. 12. Hoogeveen proves the Reviewer to be right in his objection to δ' εμοιξ, "ad ordinem quod attinet, ὁ δε eſt συνδεσμος ὑποθακτικος, ſequiturque in orationum membris primam vocem, nonnunquam ſecundam †." Correct thus,

* See *Pauw*'s Preface to Anacreon.
† Hoogeveen, Doctrin. Partic. Græc. p. 243.

Εξεσσθαι. Μονον μοι
Δος, &c. "give me only," &c.

If the abſence of δε to anſwer μεν ſhould be thought inelegant, let the following ſentence be read, Χρη δε και τες συνδεσμους μη μαλα ωλιγαχε διδοσθαι ακριβως· οιον τω MEN συνδεσμω, τον ΔΕ. μικροπρεπες γαρ η ακριβεια *.

V. 24. Why is it more inelegant to ſay σμικρων μελλισσων, than to ſay, with Sophocles,

Κιον' ερκια σεης? Aj. 108.
Κτυπω κροτητων ερμαιων. El. 716.

or with Meleager

Γλυκυ ναμα μελισσων? Ep. 30. v. 1.

Od. 14. 3. It were to be wiſhed the critic had been ſo obliging as to have aſſigned his reaſons for ſuſpecting the Greek of this line. If Ειδος ſeems to be an improper word, it is juſtified by Sophocles;

Η σον το πλειστον Ειδος Ηλεκτρας τοδε.
El. 1183.
Λωβητον ειδος εν δικη κακκειμενον.
Trach. 1086.

* Demetr. Phal. ſ. 53.

V. 4.

The Doctor's sentence seems
pare the mind for reading with an Epithet
expressive of sound. The idea expressed by speak
ing is too general, the Genitive in the sense of the
harmonious to the ear, and rather obscure by the
which we termed inelegant, hangs right
by Soph. Aj. 108, & Elect. 710. Still we think
the two first inelegant — and absent
at this passage of them would be more
honoured in the breach, than the ob-
servance. — Of the third passage from
Meleager we can make nothing.

XIV. 3. Our doubts did not arise from
to be
εἶδος, an improper word; but from
finding it in the dative case after Σθε-
νη, when, if we are not mistaken, the Attic
writers would use the accusative, with an
ἐλλειψις of the Preposition κατα. — As they
say καλος σωμα, ωμος πόδας, and
εἶδος καλ[illegible]ος, they surely would
say σθενην εἶδος, or εἶδη, and not εἴ-
δεσι. But yet we only doubt. The
Example is little to purpose as εἶδος Hd.
is used innate like Forma magnorum
ulcalare Imperium. — & compare Turni.

4. Mst's citations for Sophocles sufficiently ~~prove~~ defend Porson's ~~subject that to be regulated~~ and proper ~~defensible~~ with Porson's ~~emendation~~ ~~would not have been an emendment~~.

6. our remark about the crasis of ὀψεαι unnoticed.

Before we quit this ode, we cannot help observing, that the attic dialect is by no means accurately preserved in the first lines, which are Iambics. ὄν 6. 1. ὄεαωι we find Horace. Mosch. II. 113. Aristoph. Theocr. 16. p 3. ἐοῦσι Poetice, but not atticè. 6. ἓν πλεῖ ns be used atticè for πλέας. Hesychius establishes it. πλεῖον. πλεῖον. ΑΤΛΕΙΟΙ ἐναλέγως λεγόμεν. though the reading is doubtful.

Ode 15. We objected to the pauses on some of the verses of this ode, which consist entirely of ~~[illegible]~~ Anacr. Jam. Dim. Cat. Mr. H. defends the pause by citations from Sophocles. It would probably have been more to the purpose, if Mst. could have produced examples from Anacreon; for his observation, that Dim. & Trim. Iambics "are subject to the same laws, and admit of the same modes in their composition" is by no means true, if it be said of the Iambics of Anacreon, and those of the Tragedians. The former admits the anMimacer and sometimes, though very rarely, the hiatus, of which no example

V. 4. The Reviewer's emendation would be readily adopted, did not φανῇς (not φαιῇ) appear to be more Sophoclean.

Ευλαβεκ δε μη φανῃς κακος γελως.
Trach. 1145.

Ορα συ μη νυν μεν τις ευχερης παρῃς
Οταν δε πλησθῃς της νασε ξυνουσιας,
Ταυ' ηκεθ' ωμος τοις λογοις τοιοις φανῃς.
Phil. 1373.

Ξυν τ' εμοι περασας φανῃς. Phil. 526.

In all which paſſages φανῃς ſignifies "appeareſt."

Od. 15. Does there not ariſe ſome harmony from variety of pauſes? Sophocles abounds with inſtances of a pauſe placed in the middle of an iambic: as in,

Αυτη πολεις ολλυσιν, ηδ' αναστατους
Οικους τιθησιν. ηδε συν μαχῃ δορος
Τροπας καταρρηξασα. Antig. 684.

Αλλ' ει δοκει σοι, στεχε. Antig. 98.

Τοιονδ' εμον φρονημα. Antig. 213.

Σμικρω χαλινῳ δ' οιδα τον θυμουμενον
Ιππον καταρρυθειζας. Antig. 483.

Τελος δ' εθηκε Ζευς Αξινιος καλως
Ει δη καλως. Trach. 27.

Innumerable examples of the ſame kind might be added, if neceſſary, which ſhould obviate all objection to a ſimilar practice. Dimeter and trimeter iambics are ſubject to the ſame laws, and admit of the ſame modes in their compoſition.

V. 4. Τοις has been proved to be Sophoclean in the remarks on Od. 5. v. 9. Correct however τοις and read τοις δ'.

V. 12. Why is χρονοι uſed improperly? ſome reaſon ſhould have been given, and its impropriety ſhould have been pointed out. Till that is done, the authority of Sophocles will warrant the uſe of it:

Μακροι παλαιοι τ' αν μεξηθειεν χρονοι.
Soph. 569. Oed. Tyr.

Where the poet might as eaſily have ſaid

Μακρος παλαιος τ' ων μεξηθειη χρονος,

if χρονοι had been improper.

Επληοιαζον τωδε τ' ανδρι τρεις ὁλους
Εξ ηρος εις αρκτουρον εμμηνους χρονους.
Oed. Tyr. 1157.

V. 16.

can be ~~produced~~ found in the latter. They ~~have~~ are likewise in different Dialects, and each admits of forms, and expressions, peculiar to itself. But we cannot enlarge on this point, as we have ~~passed~~ business enough before us — and so hoc age[re]

4. The passages from Sophocles will not defend τοῖς for τοῖσδε in anacreontics. Mr H. was right in correcting this line, as we imagine a similar instance cannot be found in Anacreon.

12. We did not assert, that χρόνοι in ~~the plural number~~ was wrong. We said, that we believed it was used improperly in the plural number. ~~Conf ad finem~~ ~~[illegible] way giving a reason why it was used improperly. Mr H. [illegible] justly objected by the [illegible] which we have not yet forgotten, where we wrote [illegible] still in Persius' printed text, the plural [illegible] But surely in the second instance χρόνους ἐμμενοῦσι τρεῖς ὅλους, V. 1157. χρόνους can scarcely be said to have been used for χρόνοι. Affixed, perhaps, χρόνοις may be translated in annis which signification, at least, inter recentiores Graecos the word admits. Conf. Henry. ad Plut. p. 178. Argum. 7 Theb. ἐπὶ χρόνου ἕνα ὃ ἕτερος βασιλεύσει Sch. Ovid. V. 903. Eustath. p. 72.

16. The well known rule of Participia
facta de canone be allowed to defend
περιστεως φιλ. & φιλ. τεχνων. an
αρχαιος authority, and that alone,
can convince us, that the instances
in question are not Latinisms. The
instances from Soph. of genitive cases after
μεταστεων, εξεδου and ιερευος can
never be considered as a defense
of a genitive case after φιλων. For
though we may allow and cannot admit a
genitive case after εφιλησε, we cannot admit a
genitive after φιλων, because it implies degree.

Before we quit this Ode, we
must remark, what before escaped
us, that καλως εστραξαν, v. 8 and
v. 11. is used improperly. The meaning
is not bene percecerunt, but bene
non sepserunt. In our Review of
Glasse's Caradacus we have in-
sisted on this point, and in order to
avoid repetitions, we refer our
readers to the passage.

and it seems, that Part. in this
form admit a Gen. from a simili-
tude of signification to Adj: of
knowledge &c under which
instances may be classed.

V. 16. Μεμψεως φιλεῦντες and φιλεῦσι τεχνων are uſed agreeably with the well-known rule of "Participia facta nomina genitivum aſciſcunt," which Dr. Grant illuſtrates by τοξων ευ ειδως, and διδασκομενος πολεμοιο. GRANT's Greek Gr. p. 153. In Sophocles we find,

Επεσχε χειρα ΜΑΙΜΩΣΑΝ ΦΟΝΟΥ.
Soph. Aj. 50.

'ΩΝ γ' αν ΕΞΕΙΔΩΣ κυρω. Trach. 403.

'ΙΕΜΕΝΟΙ ΛΕΧΕΩΝ. Trach. 523.

Od. 16. I muſt here diſavow having entertained the ſmalleſt wiſh or intention of concealing any one original paſſage to which the Monoſtrophics allude. It was merely out of reſpect to the reader, and as a compliment to his erudition and acquaintance with the beſt authors both ancient and modern, that I omitted references to the originals. However, I now feel myſelf called on to point out every paſſage that occurred to me in writing the Monoſtrophics, which I ſhall do without reſerve,

In Ode 3. v. 1, The "Plutus *" of ARISTOPHANES, and "Timon" of LUCIAN, in both which works the virtues arising from poverty are displayed, gave me the ideas expressed in the first and second line.

Od. 4. v. 3, alludes to that most elegant and pathetic pastoral poem, the Επιταφιος Αδωνιδος †, by BION.

— — — Ὑπ' ὀφρυσι δ' ομμαΐα νᾰρκεῖ
Καὶ το ῥοδον φευγει τῶ χειλεος. V. 10.

Od. 5. v. 21.

"Sic tibi, cùm fluctus subter labêre Sicanos,
Doris amara suam non intermiscеat undam."
Virg. Ecl. 10. v. 4.

* ADDISON, speaking of the play alluded to, says, "This allegory instructed the Athenians in two points; first, as it vindicated the conduct of Providence in its ordinary distributions of wealth; and in the next place, as it shewed the great tendency of riches to corrupt the morals of those who possessed them." SPECT. No. 464.

† "In hoc idyllio omnes veneres, et gratias, quæ hujusmodi poema ornare possint, conjunctas licet admirari. Sensus venustissimi, affectus pathetici, et vehementes, elocutionis curiosa felicitas, et quicquid animum in poesi capit, lectorem simul feriunt: musicus verborum præcipuè delectus, delicata positio, numerosa et dulcis in verbis variatio, cum gratâ pausarum harmoniâ, auribus adblandiuntur." LONGOPETRÆUS.

Od. 6,

XVI. When we pointed out ~~passages~~ some of the passages in this Ode, and in others, which Mr H. had copied from the ancients, we were far from meaning to insinuate that our ingenious author wished to conceal the sources from which he had derived several of his images. Nor indeed, did we mean to call upon him to point out the passages which occurred to him while he was writing. Mr H. however, ~~has~~ took our remarks as a summons, and in consequence of it, his readers will gain both instruction, and entertainment in observing the use which Mr H. has made of this great original, to which every scholar should "devote his days and his nights." The passages are pointed out from p. 72 to p. 94. and are interspersed with several remarks, which bespeak their author to be both a man of taste and learning. They are too long for transcription, but we should have

been guilty of injustice both to our
author and his reader, if we had
not strongly recommended them to his
notice.

Od. 6. v. 2. Compare,

Πεθεινα δειρην παρα φιλαυτον
Παρθενους λιπεσ' απειμι. Eur. Phœn. 1766.

V. 18. See, Ajax of Sophocles, 465.

Αυλος εσχε σεφανον ευκλειας μεσαν.

Od. 8. 5. Δεσμιον,

Spes etiam valida solatur compede vinctum,
Crura sonant ferro, sed canit inter opus.
Tibull.

V. 10. Μηδερας, &c. The passage, which occurred to me in this place, is justly celebrated for being highly descriptive of the stillness of the night, and particularly for the break in the last line, in which Medea's agitation of mind between love for Jason and duty to her father is finely contrasted.

Νυξ μεν επειτ' επι γαιαν αγεν κνεφας· οι δ' ενι πονλω
Ναυλαι εις Ἑλικην τε και αςερας Ωριωνος
Εδρακον εκ νηων· ὑπνοιο δε και τις ὀδιης
Ηδη και πυλαωρος εελδετο· και Τινα παιδων
Μητερα τεθνεοτων αδινον περι κωμ' εκαλυπτεν.
Ουδε κυνων ὑλακη ετ' ανα πτολιν, ὐδε θυρας περ
Ηχησεις· σιγη δε μελαινομενην εχεν ορφνην.
Αλλα μαλ' ἐ Μηδειαν επι γλυκερος λαβεν ὑπνος.
Apoll. Rhod. 3. 743.

It

It is a wonder that Virgil in his imitation of this paſſage, Æn. 4. v. 522. ſhould omit the very circumſtance, which makes the contraſt moſt ſtrong and ſtriking, viz. the mother ſleeping though her children were dead. For if even the pangs of a mother bereft of her children could be lulled to reſt, but the perturbation of Medea could not be calmed, how great muſt that perturbation have been, which could ſo far exceed a mother's ſorrow, as to admit of no interval of repoſe!

Od. 12. 18.

Hinc lætas urbeis pueris florere videmus.

Lucr. 1. 256.

Od. 14. 11.

——————Gemit ultima pulſu
Thraca pedum: circumque atræ formidinis oræ,
Iræque, inſidiæque, Dei comitatus, aguntur.

Virg. Æn. 12. 334.

a ſublime paſſage.

Od. 15. 9. See,

Αλλ' αξορήσει
Εσθλαι, τετληόσσιν εοικοσες οἵτε καθ' ὕλην
Δενδρεῳ εφιζομενοι οπα λειριοεσσαν ιεισι.

Il. 3. 150.

Od.

a good observation.

Why this sneer, Mr H.? – we meant
no reflection on your performance
when we noted the passages in question.

Od. 16. Homer's Iliad, B. 6. and 24. the Oedipus Tyrannus of Sophocles, and the Medea of Euripides, are here alluded to, as the Reviewer has rightly obſerved. Surely the alluſions were ſo obvious, that they could carry with them no mark of wiſhing to be concealed, or require any pains to be "traced" out, as it is termed.

Od. 18. 17. Τυραννοι.

His heart, from cruel ſport eſtranged, would bleed
To work the woe of any living thing,
By trap, or net, by arrow, or by ſling:
Theſe he deteſted, thoſe he ſcorn'd to wield:
He wiſh'd to be the guardian, not the king;
Tyrant far leſs, or traitor of the field.

Minſtrel, part 1ſt, ſt. 20.

Od. 19. 1. Δυσαρεσον τι εϛιν ὁ Ανθρωπος κομιδῆ και φιλαιϛιον, και δεινως δυσκολον, και ϗδεν των αυϛε ασπαζεϛαι, are the words of Maximus Tyrius. Λογ. Κεφ. δ.

Od. 20. The groundwork of this lyric is taken from Ælian's account of the Spartan matrons. See Ælian. Var. Hiſt. L. 12. c. 21.

It

It is ſomewhat ſingular, that Sparta never produced a ſingle orator or poet of any note, or one whoſe works are known to us. "Neque hoc magis miratus ſim, quàm neminem Argivum, Thebanum, Lacedæmonium oratorem aut dum vixit auctoritate, aut poſt mortem memoriâ dignum exiſtimatum: quæ urbes, et multæ aliæ, talium ſtudiorum fuere ſteriles, niſi Thebas unum os Pindari inluminaret. Nam Alcmana Lacones falsò ſibi vindicant."

Vell. Pat. L. 1. c. 18.

Ælian, in a chapter which treats of the attention paid by the Spartans to gymnaſtic exerciſes only, confirms the aſſertion of Paterculus with regard to *Alcman*: he ſays, Μεταπεμψαντο γε μην Τερπανδρην, και Θαλητα, και Τυρταιον, και τον Κυδωνιατην Νυμφαιον, και Αλκμανα. αυλωδης γαρ ην. "They ſent for", &c. Æl. L. 12. c. 50.

Query: Conſidering the laborious diſcipline of the Spartans, might not the vigour of their bodies be too much exhauſted, and their animal ſpirits too much depreſſed, to give their minds that degree of activity which it requires, in order to exerciſe the powers of imagination? In northern regions, where a rigidity of nerves

is

This seems foreign to the purpose.

What shall we say to Creighton, or Xenophon, or even Alexander? Surely many instances might be produced, in which activity of mind and of body were eminently conspicuous in the same man.

is occaſioned by intenſe cold and much exerciſe, the bodily powers are generally more remarkable than the mental: but in warmer climates, where the nervous ſyſtem is not too much relaxed, we find luxuriant fancy and refined taſte. Fond as they were of Homer *, the Spartans, ſituated in the mild and happy temperature of the Grecian climate, would probably have diſcovered more marks of genius, but for their exceſſive attention to the gymnaſia, and immoderate ſeverity in military diſcipline.

Od. 21. v. 8. Ἄρτεμις.

Οἵη δ' Ἄρτεμις εἰσι κατ' ἄρεος ἰοχέαιρα,
Ἣ κάλα Τηϋγέτοιο περιμηκέσιον, ἢ Ἐυρυάνθην,
Τερπομένη καπροισι καὶ ὠκείῃς ἐλάφοισι·
Τῇ δὲ θ' ἅμα Νυμφαι, κοῦραι Διὸς Αἰγιοχοιο
Ἀγρονομοι παίζουσι † γεγήθε δὲ τε φρένα Λητω.

Odyſſ. 6. 102.

* Ὀψε δὲ ΛΥΚΟΥΡΓΟΣ ὁ Λακεδαιμονιος ἀθροὰ πρωτος εις την Ἑλλαδα εκομισε την Ὁμηρε ποιησιν. Τὸ δε ἀξιωμιον τυτο εξ Ἰωνιας, ἡνικα ἀπεδημησεν ἡλιν.—Ὑστερον δὲ ΠΕΙΣΙΣΤΡΑΤΟΣ συναλλων ἀπεφηνε την Ιλιαδα και Οδυσσειαν. Æl. Hiſt. 13. 14.

† Diana venatrix was not repreſented either by Virgil, or Apelles, or Homer, as hunting with her nymphs; but as employed with them in that ſort of

Od.

Od. 22. 4. Ολυμπιοις.

Ενιϛαϑαι ϗν Ολυμπιαι τα μεϒαλα· και ὁ Ἡροδοτος τϗτ' ἐκεινο ἠκειν οἱ νομισας τον καιρον, οὐ μαλιϛα ἐλιχεϑο, ϖληθϑσαν τηρησας τὴν Πανηγϑριν, ἀπαναχοθεν ἠδη τῶν αριϛων συνειλεγμενων, ϖαρελθων εις τον οπισθοδομον, οὐ ϑεαϑην ἀλλ' αϑωνιϛὴν Ολυμπιων ϖαρειχεν ἑαυτον, ᾀδων τας Ἰϛοριας, και κηλῶν τϗς ϖαροναϛας, αχρι τϗ και Μϗσας κληθηναι τας βιβλϗς αυτϗ, ἐννεα και τας ϗσας. Lucian. Herodot.

V. 8. See Herodotus, Book 6. c. 117.

V. 24. Αναθρωσκειϛ.

Εν ταυτῃσι τῃσι ϖροσαδοισι τῆς μαχῆς λεγεται Βασιλεα ϑηευμενον, τρις ἀναδραμειν ἐκ τϗ ϑρονϗ, δειϛαντα ϖερι τῇ σραλιῃ. Herod. B. 7. 212.

V. 28. Ολλυνϑων, &c.

Ἐνθαδ' ἀμ' οιμωγῇ τε και ευχωλῇ ϖελεν ἀνδρων,
Ολλυνϑων τε, και ὀλλυμενων· ῥεε δ' αιματι γαια.
Hom. Il. 4. 450.

V. 37. Σκαφος.

Cùm ſolutum pontem hybernis tempeſtatibus (Xerxes) offendiſſet, piſcatoriâ ſcaphâ trepidus trajecit.
Juſtin. L. 2. c. 17.

dances, which of old were regarded as very ſolemn acts of devotion." "The expreſſion of παιζειν, uſed by Homer on this occaſion, is ſcarce proper for hunting." See Spence's Polymet. p. 102.

V. 45.

V. 45. Ατελευτητῳ.

——— Σεο δ' οχεα πυσει αρυρᾳ
Κειμενα εν Τροιῃ, ἀτέλευτητῳ επι εργῳ.

Hom. Il. 4. 175.

Od. 23. v. 19. See,

Τρεις δ' αρ αμαλλοδετηρες εφεζασαν· αυταρ οπισθε
Παιδες δραγμευοντες, εν αισχαλιδεσσι φερουτες
Ασπερχες παρεχον. Il. 18. 554.

V. 35. Σπαραξεν.

See the Bacchæ of Euripides, particularly that moſt affecting paſſage in which Pentheus is deſcribed ſtroking the cheek of his mother Agave, and exclaiming,

——— Εγω τοι, Μητερ, ειμι παις σεθεν
Πενθευς. Bacch. 1118.

Ode 24. 6.

Albion, exult! thy ſons a voice divine have heard,
The man of Thebes hath in thy vales appear'd!

Dr. Warton's Ode to Weſt.

Od. 25. 7. Ανθεσι.

From Helicon's harmonious ſprings
A thouſand rills their mazy progreſs take:
Their laughing flowers, that round them blow,
Drink life and fragrance as they flow.

See

See Progreſs of Poetry, by *Gray*; an Ode this, moſt highly poetical, and truly Pindaric. It were to be wiſhed that Mr. Gray himſelf had ſelected ſome few paſſages of Pindar, by which he might have convinced every reader, how cloſely and happily he has followed Pindar's manner of connecting the ſimile and ſubject together. He might have cited the following inſtances.

Ῥοιαι δ' αλλοτ' αλλαι
Ευθυμιαν τε μιξα και
Πονων, ες ανδρας εβαν. Olymp. 2. 62.

For various flows the tide of life,
Obnoxious ſtill to fortune's veering gale;
Now rough with anguiſh, care, and ſtrife,
O'erwhelming waves the ſhatter'd bark aſſail:
Now glide ſerene and ſmooth the limpid ſtreams,
And on the ſurface play Apollo's golden beams.
Weſt.

The ſubject is the viciſſitude of human affairs, which brings one while joy, and at another time ſorrow to mankind. The ſimile is the tide of the ſea now flowing, and then again ebbing. The ſtream in which human affairs are carried on is as the ſtream of the ocean: its changes are as ſudden and as much diverſified with

Some of these remarks are just and
ingenious. We may perhaps, say
all.

with happineſs or miſery, as the ſea is altered by flux and reflux, by calm or ſtorm. In Gray's Ode, the ſubject is poetry: its gradual progreſs is to be marked but, from its earlieſt and loweſt ſtate, to its utmoſt improvement and moſt elevated degree of perfection. The ſimile is a ſtream of water; as the ſtream in its firſt riſe deſcends in gentle rills, ſo poetry in its origin advances but ſlowly in rude and light compoſitions. The ſtream being now further removed from the ſource, is wider, deeper, and more majeſtic: ſo poetry, as it advances further from its original barbarity and inelegancy, at length aſpires to the ſublime in the epic and tragic ſtyle. As the ſtream, now ſwollen into an immenſe river, bears down every thing which oppoſes it; ſo poetry, when come to its higheſt perfection, has a force which cannot be reſiſted, it ſeizes on the heart, commands the paſſions,

Irritat, mulcet, falſis terroribus implet.

In this manner, than which nothing can be conceived more poetical, the ſubject and ſimile are connected, are carried on together, and illuſtrate each other.

But the concluſion of this ſimile ſhould be particularly obſerved, as it is drawn by the hand of a maſter, and finiſhed in a high ſtyle. And applicable to this alſo, is the remark which Addiſon has judiciouſly made on the ſimiles of Milton. "When Milton alludes either to things or perſons, he never quits his ſimile till it riſes to ſome very great idea, which is often foreign to the occaſion that gave birth it. Thoſe who are acquainted with Homer's and Virgil's way of writing, cannot but be pleaſed with this kind of ſtructure in Milton's ſimilitudes. I am the more particular on ths head, becauſe ignorant readers, who have formed their taſte upon the quaint ſimiles and little turns of wit, which are ſo much in vogue among modern poets, cannot reliſh theſe beauties, which are of a much higher nature, and are therefore apt to cenſure Milton's compariſons, in which they do not ſee any ſurpriſing points of likeneſs." Spect. 303.

Having pointed out what is meant by carrying on the ſubject and ſimile, I ſhall now only produce more inſtances from Pindar, leaving the reader to examine the fitneſs of the ſeveral parts to each other.

—— Εγω νεκταρ χυτον
Μοισᾶν δοσιν, αθλοφοροις
Ανδρᾶσιν πεμπων, γλυκυν καρ-
πον φρενος ϑ', ἱλασκομαι ——
Ὀλυμπια Πυθοῖ τε νικῶν-
τεσσιν. Olymp. 7. 12.

Thus on the valiant, on the ſwift, and ſtrong,
Caſtalia's genuine nectar I beſtow;
And, pouring forth the Muſe-deſcended ſong,
Bid to their praiſes the rich numbers flow.

The poet's ſong is the ſubject, the flowing nectar is the ſimile.

—— Αἰ γε μεν ανδρων
Πολλ' ανω, ταὶ δ' αυ κατω
Ψευδη μεταμωνια τεμνοι-
σαι, κυλινδοντ' ελπιδες.
Olymp. 12. 6.

From the idea of Ναες mentioned in v. 5. and the uncertain courſe in which they are carried as fortune directs, the poet falls into this fine compariſon between ſailing ſhips and human hopes:

Toſs'd by the uncertain gale
On the ſeas of error ſail
Human hopes; now mounting high
On the ſwelling ſurge of joy;

Now with unexpected woe
Sinking to the depths below.
West.

—— Πολλαι μοι ὑπ' αἰκεω-
νος ωκεαι βελη
Ενδον ενι φαρετρας
Φωνᾶντα συνετοισιν εις
Δε το παν, ἑρμηνεων
Χαλιζει. Olymp. 2. 229.

These shafts are his songs. Φωνᾶντα is applied figuratively to the shafts, but properly to the songs. Ερμηνεων χαλιζει implies the ignorance of the vulgar, who know not what is meant by the rattling of shafts, i. e. by the digressions, transitions, allusions, and moral sentences of the Pindaric song.

If these instances from Pindar will tend in the least degree to illustrate and defend our chief lyric poet, the reader will need no apology from an enthusiast to Gray, for this digression.

Od. 26. 12. Νεφος.

Ἁμα δε νεφος εἱτετο πεζων.
Il. 4. 274.

V. 24.

V. 24. Φερε μυρσινην.

See the Scholion of Calliſtratus.

V. 28. Μιλτιαδην. 31. Αριστειδης. Θεμιστοκλης.

See Herodotus, L. 6. 110. and L. 8.

V. 45. Νησους.

Τους δε, εν Νησοις, ους περιρρειν τον αερα, ωρος τη ηπειρω ουσας. Plato, p. 295. Foſter's edit.

——— ——— Ενθα μακαρων
Νασον Ωκεανιδες
Αυραι περιπνεουσιν· αν-
θεμα δε χρυσω φλεγει,
Τα μεν χερσοθεν, απ' α-
γλαων δενδρεων,
Υδωρ δ' αλλα φερβει·
Ορμοισι των χερας αναπ-
λεκουσι και στεφανοις.

Pind. Olymp. 2. 208.

Where fragrant breezes, vernal airs,
Sweet children of the main,
Purge the bleſt * iſland from corroding cares,
And fan the boſom of each verdant plain:

Whoſe

* The tranſlator does not quite expreſs the poet's meaning in the "Bleſt Iſland." Νασον Μακαρων is the "Iſland of the Bleſt," i. e. of thoſe virtuous men, whoſe ſouls having been thrice purified after death, do then inhabit the Fortunate Iſlands. There has

 been

Whoſe fertile ſoil immortal fruitage bears;
Trees, from whoſe flaming branches flow
Array'd in golden bloom refulgent beams;
And flowers of golden hue, that blow
On the freſh borders of their parent ſtreams.
Theſe by the bleſt in ſolemn triumph worn,
Their unpolluted hands and cluſt'ring locks adorn.

Weſt, been much conjecture about the ſituation of theſe Fortunate Iſlands; but a paſſage from Diodorus Siculus ſeems to mark out their ſite beyond a doubt. That hiſtorian is ſpeaking of a nation, which inhabited the coaſt of the Sinus Arabicus. Having mentioned the richneſs of their furniture, he adds, Τας δε οροφας και θυρας χρυσαις φιαλαις λιθοκολλητοις και πυκναις διειληφοτες, απασαν την των οικιων καλα μερος οικοδομιαν τεποιηνται θαυμαστην ταις πολυτελειαις, τα μεν γαρ εξ αργυρε και χρυσε, τα δε εξ ελεφαντος και των διαπρεπεστατων λιθων, τι δε των αλλων, των τιμιωτατων παρ' ανθρωποις, κατεσκευακασιν. Αλλα γαρ ετοιμον εκ πολλων χρονων την ευδαιμονιαν ασαλευτον εσχον.—Η δε καλα τοτε θαλαττα λευκη φαινεται την χροαν.—Νησοι δ' ΕΥΔΑΙΜΟΝΕΣ πλησιον υπαρχουσιν, εχουσαι πολεις αξιοχρεως, εν αις τα βοσκηματα παντα λευκην εχει την χροαν. Diod. Sic. Lib. 3. 47.——Should it be aſked, how the Greeks became acquainted with any place ſituated near the Sinus Arabicus, the anſwer is, by means of the Ægyptians, who themſelves heard ſtrange relations from the Phœnician merchants, with whom they principally traded. It is well known that the Phœnicians were acquainted with the Sinus Arabicus; for in conſequence of an order from NECHOS, king of Ægypt, the Phœnicians ſailed down the Sinus Arabicus, and having coaſted it quite round Africa, returned in the third year

V. 49. Θαλατ]α.

Ταχα δη ακουσι βοων]ων των ςραι]ιω]ων, Θαλατ]α, Θαλατ]α, και παρεγ]υων]ων. Xen. Anab. L. 4.

V. 53. Δακρυα ζηλω.

Ουτος (i. e. Thucydides) ηκουσεν ει παις τυ]χανων Ηροδο]ω, επι της Ολυμπιας τας ιςοριας αυ]ω διερχομενω, ας συνεγραψα]ο, και κινηθεις υπο τινος ενθουσιασμω, πληρης δακρυων εγενε]ο, και ὁ Ηροδο]ος καλανοησας την αυ]ω φυσιν, προς τον παλερα Θουκυδιδη Ολορον εφη, μακαριζω σε της ευ]εκνιας, Ολορε. Ὁ γαρ σος ὑος ορ]ωσαν (vehementèr incitatam) εχει την ψυχην προς τα μαθηματα. Suidas.

V. 60. Παιδας, &c.

See Thucydides, Book 2d.

year by the Columnæ Herculeæ into the Mediterranean, and ſo to Ægypt. See Herodot. L. 4. 42. The Phœnicians then gave wonderful accounts to the Ægyptians; and the Ægyptians magnified theſe ſtories in recounting them to the Greeks. 'Tis thus we may account for thoſe ſplendid deſcriptions of the Happy Region mentioned in Plato. Every object is gold, or precious ſtone. No Arabian fiction ever conceived a more rich ſcenery. Plato is is ſaid to have converſed much with the Ægyptians, and moſt probably derived his marvellous ſtories from them.

V. 63. Πυρφορος.

——— ——— Εν δ' ὁ πυρφορος θεος
Σκηψας ελαυνει, λοιμος εχθιστος πολιν.

Oed. Tyr. 27.

V. 64. Ζωα.

Alexandro Magno Rege inflammato cupidine animalium naturas noſcendi, delegatâque hâc commentatione Ariſtoteli, ſummo in omni doctrinâ viro, aliquot millia hominum in totius Aſiæ Græciæque tractu parere juſſa, omnium quos venatus, aucupia, piſcatuſque alebant: quibuſque vivaria, armenta, alvearia, piſcinæ, aviaria in curâ erant; ne quid uſquam gentium ignoraretur ab eo; quos percontando, quinquaginta fermè volumina illa præclare de animalibus condidit.

Plin. Nat. Hiſt. L. 8. c. 16.

As thus He ſpake, each bird and beaſt behold
Approaching two and two; theſe cow'ring low
With blandiſhment, each bird ſtoop'd on his wing.
I nam'd them as they paſs'd, and underſtood
Their nature. Par. L. B. 8. v. 349.

V. 69. 74. 77. 83. See in Æſchylus, Επτα επι Θηβαις; in Sophocles, Oedip. Coloneus, the Oreſtes of Euripides, and Philippics of Demoſthenes.

Od.

Od. 27. 17. Το Κρειτ∫ον.

Ουτως αρα τιμη ἡ διαφορης, ἡ περι Το Κρειτ∫ον, εκθεοῖ τον τοπον. Æl. Var. Hiſt. L. 3. c. 1.

HUTCHINSON remarks on the word Κρεισσων, "Præter vulgarem ſignificationem, DEUM etiam notat, aut rem, in quâ ineſt vis major aliqua." Xen. Cyr. L. 8. p. 646. 4to edit.

Od. 29. Αηδων.

Ενθα λιγεια μινυρε∫ται
Θαμιζουσα μαλις' αηδων
Χλωραις ὑπο βησσαις.

Soph. Oed. Col. 703.

The "ſweet bird, moſt muſical, moſt melancholy," ſeems not to have been a greater favourite with Milton than with Sophocles; for we find it mentioned not only in the paſſage juſt quoted, but in others alſo:

Αλλ' ου μεν δη ληξω θρηνων
Στυγερων τε γοων, ες' αν
Λευσσω παμφεγγεις αιγων
Ριπας, λευσσω δε τοδ' ἡμαρ, μη
Ου τεκνολε∫ειρ' ὡς τις Αηδων
Επι κωκυ∫ω τωνδε πατρωων
Προ θυρων ηχω πασι προφωνειῖ.

Electr. 103.

Αλλ'

Αλλ' εμε γ' ἁ ζονοεσσ' αραρε φρενας
Ἁ Ιτυν, αιεν Ιτυν γ' ολοφυρεται
Ορνις ἁλυζομενη, Διος αγγελος. El. 147.

Which paſſage the Scholiaſt illuſtrates by citing from Homer,

Ὡς δ' ὁτε Πανδαρεω κερη, χλωρηϊς Αηδων,
Καλον αειδησιν, εαρος νεον ἱσαμενοιο,
Δενδρεων εν πετἁλοισι καθεζομενη πυκινοισιν,
Ἡτε θαμα τραπωσα χεει πολυηχεα φωνην
Παιδ' ολοφυρομενη Ιτυλον φιλον.

Hom. Odyſſ. 19. 518.

The words are ſpoken by Penelope. The ſimile is beautiful, and applicable to her ſituation. The commentators on Virgil have omitted to obſerve, that the famous paſſage "Qualis populeâ," &c. is obviouſly borrowed from Homer.

——— ——— Πυκνοπτεροι
* Δ' εισω κατ' αὐλον ευζομεσ' Αηδονες.

Oed. Col. 17.

* Burgess, in his Obſervations on the Oedipus Tyrannus, has pointed out this among many other inſtances of δε beginning a verſe. See his note on v. 30. of Oed. Tyran. in which the haſty aſſertion of Bentley and Valkenar is entirely refuted by examples adduced to prove the contrary.

We must remark however, that in page 90. Mr. H. is mistaken, when he asserts, that "the Commentators on Virgil have omitted to observe, that the famous passage, qualis populeâ, &c is obviously borrowed from Homer." If our Author had turned to Rulvius Ursinus's Virg. cum Graeci Jerip. collatus, p. 222 Ed. Valck. he would have found not only the lines in Od. τ quoted, but also another passage from Odyss. π. to the same purpose.

In P. 90 also among other passages, in which Sophocles mentions the Nightingale Mr H. quotes Oed. Col. 17. πυκνοπτεροι λιγειαι on which he has the following note:

Burgess, in his observations on the Oed. Tyr. &c

Among the Modern Critics, it seems a point of dispute, whether δε, or τε, can be placed at the beginning of a Verse. Bentley in his notes on Menander, p. 80. Person in his reply to Bentley, p. 80, Valck. in his notes on the Phœn. V. 676 and V. 891. Toup in his third part on Suid. p. 137, and in his learned Epistle to Warburton, p. 116 Brunck in his notes on the Acts of Aristophanes 1716 (and in his editions of the Tyranny and Antigone of Sophocles and the Phœn. of Euripides, and Markland in his notes on the second Iphig. V. 194, all agree, that δε cannot begin a Verse. Valckenaer, indeed, says ~~it is objectionable~~ in choricis quidem celeriter, et continuo ductu decantatis, major licentia; sed ne sic tamen in ista sede placet. Markland also seems to doubt: Δε et Τε integras, initio versûs collocari non posse certum puto. Num et quando Apocopen patiuntur? V. Markl. ad I. T. 962. Valck. Phœn. 891 — Koppiers. 51.

On the other side of the question may be produced Musgrave, who invariably ~~did~~ believe, published Δε and Τε at the beginning of the Verses, and at the end: Heath, who is, indeed, silent on this subject, but in his note on Antigone

Μαῖηρ, ἰὼ ὅταν νοσεῖλαι
Φρενομορως ακεσῃ,
Αἰλινον, Αἰλινον
Ουδ' οικῖρας γαονοτ
Ορνιθος Αηδὼς
Ἥσει δυσμορος. Soph. Aj. 630.

Αγχε δ' αρα κ' ου μακραν
Εκλαιον, οξυφωνος ὡς Αηδων.
Trach. 980.

Προδολος δε μονα σαλευει
Ηλεκῖρα, τον αει παῖρος
Δειλαια ζεναχεσ', ὁπως
Ἁ πανοδυρῖος Αηδων.
Elect. 1080.

V. 4, Ανηρειψανῖο.

Αὖλαι σοι ζομαλεσσιν ανηρειψανῖο μελισσαι.
Epigr. Αδηλ. in Menandrum.

V. 25, Δακρυαεν τε γελῶν.

Δακρυσεν γελασασα. Il. 6. v. 484.

Thus have I produced the ſeveral originals to which the Monoſtrophics refer. And however numerous they may appear to be, yet let them not be deemed inſtances of plagiariſm; for

for though the materials may have been furniſhed by others, yet the contexture of the work, and colouring of the pictures, will give every author a right to call his compoſitions fairly and truly his own. In keeping my eye ever fixed on the beſt maſters, I have only followed the example of the moſt capital writers both ancient and modern. Who would cenſure THOMSON for ſo often borrowing from the Georgics of Virgil! or who is diſpleaſed with PHILIPS in his CYDER, and DYER in his FLEECE, becauſe they conſtantly imitate one the ſecond, and the other the third Georgic! It is no diſparagement to the merit of POPE's Eſſay on Criticiſm, to ſay that it owes much to BOILEAU and to HORACE. MILTON acknowledged to DRYDEN, that SPENSER was his original, and no reader can be ignorant how much alſo he was indebted to VIRGIL and HOMER. SPENSER more than once inſinuates (ſays DRYDEN) that the ſoul of CHAUCER was transfuſed into his body. The Odes of HORACE * are thought to abound with paſſages, which

* "Numberleſs are the paſſages in Horace, which he has ſkilfully adopted and interwoven from the Greek writers, with whom he was minutely and intimately

V. 160. gives the Verse with δ' at the beginning: Burton, who in his Quæstiones always published δ' in iambic verses: Burgess, who, with this usual diffidence, however, says, that if this be true, many passages in the Tragedies will require correction. There are 6 in the O. Tyr. 1. in the O. Col. and 6 in the Antigone of Sophocles. He mentions also 1 in the Phœn. and 1 in the Iph. in Taur.

Such are the opinions of later critics on this subject. Those of an earlier period seems to have paid no attention to this point. — If we may venture to give our opinion, we think, that δε, τε, or γε can never be placed at the beginning of an Iambic verse. In the Anapestic series for an obvious reason such a position is admissible, though we do not believe, that it was ever allowed, in choico cantu. In confirmation of this opinion, we find that Brunck in his edition of the Tragedies has placed δ' at the end of the preceding verse in 13 out of the 15 passages mentioned in Mr Burgess's note, in two plays, which the latter owns, he has not published. In a passage in the Appendix to Aristophanes, V. 1716, he places δ' at the end of the line, which Toup has also corrected in the same manner, in his notes

on Suidas. III. 137. On our side, we also find a host of Scholars, of whom the greater part are far from being men who make hasty aspersions. Even Markland allows that the captive words ἔ and τε cannot be placed, in iambic verses; though he seems to hesitate, with respect to them, when they suffer Apocope. This appears rather strange, for surely if they are not admissible in the one case, the elision of the final vowel can not make such an alteration.

Many other [illegible] might be produced from Euripides, in which ἔ appears at the beginning of a verse. But, as in those cited by Burgess, most of them will be found in the Choruses, of which the Metrical arrangements are by no means properly regulated; or else in Iambics, where on account of the elision, they may be thrown back to the end of the preceding line, which is undoubtedly allowable, because the tragic Iambics were recited in one continued strain, without any pause, at the end of each verse. On this account, Valck. and Brunck frequently correct

which are either alluſions to Greek originals, imitations, or tranſlations of them. VIRGIL copies after THEOCRITUS in his Eclogues; after HESIOD and ARATUS in the matter, and after LUCRETIUS in the ſtyle of his Georgics. The Iliad and Odyſſey furniſhed the argument and moſt ſtriking paſſages of the Æneid, that work ſo beautiful in its parts, but ſo imperfect conſidered as ONE WHOLE. MACROBIUS goes further: he ſays, "Adeo autem Virgilio Homeri dulcis imitatio eſt, ut et in verſibus vitia, quæ a nonnullis imperitè reprehenduntur, imitatus ſit; eos dico quos Græci vocant ακεφαλους, λαϛαρους, ὑπερκαταληκτικους (i. e. qui carent initio; in medio verſu ſyllabas breves pro longas habent; ſyllabâ abundant unâ.) quos hic quoque, Homericum ſtylum approbans, non refugit *." There is but little of invention in his Æneid (ſays SPENCE), much, leſs I believe, than is generally imagined †. Yet notwithſtanding all that Virgil or the other writers mentioned

mately acquainted; perhaps more ſo than any Roman poet, having ſtudied at Athens longer than any of them." Eſſay on the Genius and Writ. of Pope, vol. II. p. 349. 1ſt edit.

* Macrobius, Lib. V. c. 14.

† Polymetis, Dialogue the Third.

may

may have borrowed, and by a new arrangement and diſpoſition made their own, they are not to be called plagiariſts, for "Il fut toujours permis de s' aider de l' eſprit des auteurs, pourvû qu' on ne le faſſe point en plagiare. Ce qui conſtitue le plagiare, c' eſt de donner l' ouvrage d' autrui comme ſon propre ouvrage: c' eſt de donner, comme etans de nous, de vers entiers, que nous n' avons en aucune peine ny aucune merite a tranſplanter d' un poeme etranger dans le nôtre." Reflex. Crit. ſur la Poeſie, &c. p. 2. ſ. 8.

I now return to conſider the objections, which are made to the remainder of the Monoſtrophics.

Ode 16. v. 37. The Reviewer wiſhes to know the meaſure of this line. By which I preſume he inſinuates that there is ſome fault in it. But certainly there can be no ſuch fault, at leaſt in point of quantity, for, excepting one ſyllable, the words are the words of Sophocles;

Ιω μοι μοι δυςηνος. Soph. El. 77.

that exclamation of Electra, unſeen by Oreſtes, which coming ſo unexpectedly has a fine effect!

V. 6.

the final word of a verse, from the MSS. in order to avoid the hiatus, which, however, it may be tolerated in this place, was never admitted into any other part of the Tragic Iambic. But of this point we shall speak, at the close of this article.

v. 23. γε δὴ δὲ καὶ unnoticed.

37. We wished to know the measure of this verse. Mr H. does not inform us, but tells us, that it is taken, excepting one syllable, from Soph. Elec. 77- Ἰὼ μοι μοι δυσθνητος — This exempts it from the charge of Error, the verse is Anap. Monom. Hypercat. & we were a little surprized to find it after the Iambics, Mon. Hyper. which preceds it.

V. 6. We do not feel our doubts quite relieved, by what Mr A. says in defence of ληψομαι. We want a special authority; although we allow the expression ἀ la Carla of Joph. Phil. 548 to have some weight.

V. 6. As δεχομαι and λαμβανω are nearly, if not altogether, of the ſame import, it may be preſumed that if the former may be uſed as in the Monoſtrophics, the latter may be uſed alſo. We meet then with δεχομαι in this acceptation in theſe following inſtances:

Ουδεν εν ανθρωποισι μενει χρημ' εμπεδον αιει.
Εν δε το καλλιζον Χιος εειπεν ανηρ,
" Οιη τωὲρ φυλλων γενεη, τοιηδε και ανδρων."
Παυροι μιν θνητων ΟΥΑΣΙ ΔΕΞΑΜΕΝΟΙ
Στερνοις εγκαλεθενλο. Simonidis Epig. 104. 4.

But to come nearer to the point. In the Ajax of Sophocles, Tecmeſſa earneſtly intreats Ajax not to commit any deſperate action, in conſequence of which ſhe muſt become a ſlave and be reproached as ſuch by his enemies, who would be her inſolent maſters. She ſays with importunity,

Μη μ' αξιωσης ΒΑΞΙΝ αλγεινην ΛΑΒΕΙΝ
Των σων ὑπ' εχθρων. Aj. 494.

Now though βαξιν καλην λαβονλε in Elect. 1012. and φερονλι βαξιν in Oed. Tyr. 527. ſignify " having gotten a report or name," as in the epiſtle to the Hebrews, " Theſe all having obtained

obtained a good report;" yet in the paſſage cited from the Ajax it means to "HEAR a ſad report or ſpeech addreſſed to her;" for what Teemeſſa here calls βαξιν αλιστην, ſhe terms τικρον προσφθεγμα, ſix lines below: now as προσφθεγμα muſt imply hearing what is ſpoken to her, βαξιν λαβειν will imply the ſame; and thus λαβειν is proved to ſignify "to hear." From analogy we might alſo conclude that ωσιν ληψομαι may be ſafely uſed, for Sophocles hàs

Οιμαι γαρ εδ' εν ομμασιν μονην θεαν
Αλλον λαβουσα τωλην εμε, τληναι ταδε.

Phil. 548.

as ομμασιν θεαν λαβουσα ſignifies to "ſee a ſight," ſo ωσιν ληψομαι may be applied to ſignify hearing.

Od. 17. v. 15. Though the inſtances of a vowel being ſhort before Σκαμανδρε and Σκιη, mentioned in remarks on Ode 10. v. 12. might defend the laſt ſyllable of ποδεσσι, yet I will not avail myſelf of thoſe authorities, but go another way to work. The doctrine laid down by Terentianus Maurus and Dawes reſpecting final vowels and inceptive ſigmas, was allowed to be right. Yet now it muſt be added that it

is

XVII. 11. Hiatus, and 12 εἰς for 25 neglected.
(conf. Not. ad P. 41. et Cant. B. Ms. p. 640)

17. We spotted, that the final syllable of προσεοοι was long before σκαφη. Mr H. denies it; and says, though he might defend it by σκη and Σκαπαρδος, which we have already observed were probably pronounced σκη and Καπαρδος, "he will go another way to work." He then, after allowing the doctrine laid down by Scr. Pearcy and Dawes on this subject to be right,

quotes a passage from Burgess's note
Reg mis. Cott on Dawes, p. 347, in which it is laid
down, that when the word beginning
with st, sp, sc &c forms part of a
foot with the word ending in a short
vowel, which precedes it, then this
short vowel is made long; but that
final vowel
n may be used short, if it termi-
nates a full foot. This rule also laid
down by Wasse, p. 53.

Mr H. then illustrates the meaning
of Burgess by citing the XV.th Epigram
of Rufinus, from Brunck, in which
δε and ὁ are long, he says before
σδ, because they are connected with
them in scanning, but in the 5.th Verse
Tavla δε σδεσαρεγγ vide δεσαρεγγ &c δε is short
before σδ, because it ends a complete
foot.

On this ground he defends πο-
δεσσι σναρες. But at the same
time, he adds, "if a correction be pre-
ferable to the reading, may be read Ruy:
Αλλ' ἐλαε σερεννα ποδεσσι
for I still maintain, that the first foot
may be a Trochee." Mr H. means
an amphimacer, for such is αλλ' ἐλαε,
not a Trochee.

is right with ſome *limitation* and *exception*: "Quotieſcunque ultima, quæ brevis ſit, vocabuli præcedentis, partem *ejuſdem* cum ST, SP, SC, &c. *pedis* conſtituat, toties eam eſſe *longam*; niſi in ſcriptis comicis, iiſque quæ ſermoni propiora ſunt, in quibus talia ſeveriora negligi poſſint: Extra vero etiam comœdias ſermoneſque, ultimam vocabuli, *ſi in integro pede deſinat*, etiam ſi ſenſum non claudat, *brevem* licere adhiberi." Dawes edit. Alt. p. 347.

The meaning and rectitude of which remark will be illuſtrated in the following moſt elegant epigram:

Πεμπω σοι, Ῥοδοπλειᾳ, τοδ' Ἐ ςεφος, ανθεσι παλοις
Αιβος ϵν ἠμεθεραις πλεξαμενος παλαμαις.
Ες' κεινην, ῥοδεη τε καλυξ, γελεη τ' ανεμωνη,
Και ναρκισσος ὑγρος, και ϗανανθις ιον.
Ταιβα ΔΕ ςεψαμενη, λαξεο μεσαλαιχος ευτα,
Ανθειῖς και λαβεις και συ, και Ὁ ςεφανος.

Rufini Epigr. 15.

in which Epigram, δε before ςεφος, and Ὁ before ςεφανος, are long, becauſe connected with them in ſcanning; and δε before ςεψαμενη is ſhort, becauſe it ends a complete foot. Now, what is allowable before a ς, which is the

moſt inflexible of conjoined conſonants, may be much more allowable before σκ, which has more pliancy in its ſound: but a vowel which ends a foot may be ſhort before ſ; it may therefore be ſo with greater ſafety, before σκ. Ποδεσσι in its ultimâ is thus circumſtanced, and therefore needs no alteration. Nevertheleſs, if a correction will be preferable, the paſſage may be read thus,

Αλλεῖαι τέρειναι πορῖς;

for I ſtill maintain that the firſt foot may be a trochee. See Od. 11. v. 7—15.

V. 16. Βαθυσχοινῳ is ſo deſcriptive of the very place, which occurred when this line was written, that it cannot be given up eaſily. It may be juſtified on two grounds. If the υ is to be taken for long, then the authority of Anacreon may be alledged, to prove that a Pes Bacchius may ſometimes be uſed, as,

Ἐπεῑδῆ βροτος ἐλεχθην. An. Od. 24. 1.

or even an Ionicus a majore, as in

Παῐζω, γελᾰσω, χορευσω. Od. 34. 8.

in both which lines the ſecond ſyllable (for that is the point in diſpute) is undoubtedly long.

On

the correction is undoubtedly preferable, for Mr Burgess in the passage cited by his author, is speaking of the Latin Poets, not of the Greeks, of whom he says, p. 343. "Istam vim in aspiratâ litera Σ, cum cæteris consonantibus conjuncto, Græcis fortasse omnibus concedere licet; Latinis item non æque tutum erat." This and other authorities which establish this point we quoted in our former Review, p. 511. To these may be added Dorv. in Char. p. 184. who says: "contra prima prosodiæ elementa, faltem Græco, peccant, qui confonantes dunt ante ΣΤ et ΣΠ vocalem brevem ut. produci, corruptis, vel trivialium poetarum locis, inducta." This is also applicable to words beginning with σκ or σφ, and, however true Burgess's rule may be with regard to Latin Poetry, the certainly never intended to apply it to Greek. For the line from Rufinus's Epigram, if it be not corrupt, cannot be considered as having any weight, when we quote Od. η. 96. Il. ρ. 434. Soph. Trach. 571. Soph. Elec. 609. Aristoph. Vesp. 81. Anacr. 11. 91. Aris. Lys. 1122 et 990. Eur. Hec. 729.

Soph. O. Tyr. 1309. Anst. Equit. 361. S. Phil. 649.

But why accumulate examples. Surely all our readers must be convinced by those which we have cited, that a final short vowel is made long before an inceptive Σι ~~and~~ followed by a consonant, except in those instances, which we have mentioned in our remarks on Ode X, in which the Σι seems not to have been pronounced. Vide

On the other hand, if the υ is to be made ſhort, then it may urge in its defence what Dr. Clarke has remarked on the word πολυσάφυλον δ' Ἰσιαιαν, Il. 2. 537. where the I in Ἰσιαιαν is made ſhort, before a ς.

" Nihil uſitatius, quàm ſyllabam vocali *brevi* conſtantem, ſequentibus duabus conſonantibus a quibus ſyllaba inchoari poſſit, corripi. Quinimo, et quod magis mirandum, vocalem *brevem* obſervârunt veteres, ſequentibus etiam iſtiuſmodi conſonantibus duabus, a quibus ſyllaba inchoari non poſſit, tamen raptim enunciari, nonnunquam ſyllabam efficere correptam.—— Cæterum hæc omnia (ut dixi) ita ſunt intelligenda, ſi vocalis ſit *brevis*. Nam quibus in ſyllabis vocalis *naturâ* ſit *longa*—hæ ſyllabæ ut corriperentur, nullâ unquam licuit licentiâ *." And let not this be thought peculiar to epic poetry only, for HEATH has obſerved, " Sequente etiam ς vocalis pluries apud Euripidem corripitur: Hecub. 184. 683. Phœn. 224. 1786. Cycl. 52. Electr. 444. Quinimo corripitur etiam ante γρ. Phœn. 1507†. If then analogy may

* Clarke on Il. 2. v. 537.
† Heath on v. 1508. Phœniſſ. Eurip.

be allowed to have any force, and σχ may take a ſhort vowel before it as well as the much harſher combination ς, (and why it ſhould not there can be no reaſon given) the word βαθυσχοινῳ may keep its place. Beſides, upon the principle eſtabliſhed in the remarks on v. 15. of this Ode, βαθυσχοινῳ is alſo juſtified, for βαθυ is a foot by itſelf, unconnected with σχοινῳ, in the ſcanning.

V. 22. The final ſyllable of εσι concludes a trochee, and therefore, being unconnected with ζ, may be ſhort. Anacreon makes ι ſhort on the ſame principle, in

Αγε, ζωγραφων αριςε. Od. 28. v. 1.

Nor are there wanting inſtances of a vowel's being ſhort before ζ in Homer, though that vowel does not end a foot. See Monoſt. Od. 13. 12. Nevertheleſs I will not pretend to deny, that the more common uſage is to make a vowel long before Z, as

Ει Ζευς εσι Ζευς, χ' ὡ Διος Φοιβος σαφης.

Oed. Col. 650.

Ανδρος καλα ζητησιν, ου πεμπεις τινα.

Trach. 55.

Od.

16. Βαθυ οχοιvω, which gives a Pes Bacchius in 1ma sede was justly exceptionable. Mr H. defends it by the first line of anacreon's 24th Ode, in which the same foot occurs in the same place of the verse. Hermann also quotes Clark on Il. E. 537, & Heath on Eurip. Phœn. 1508 to prove that a vowel may be short before Σ. T. On this evidence, he presumes, that of may have a vowel short before it. Nothing however, but an authority for the very individual word can convince us of the propriety, or even the possibility of these arguments; though the Verse of Anacreon may defend the position of the word, as forming a Pes Bacch. in the beg. of the line. Conf. Wasps, p. 13. Vesp. Ph. 11. 76.

22. εοδι ζωα was pronounced wrong, as ι should be long before ζ. Mr H. defends it, because εοδι concludes a trochee, and, therefore, being connected with ζ, may be short. "On the same principle in V. 16. he says, "Βαβυ is a foot by itself, unconnected with οχοιvω, in the scanning," and so it is not of necessity long. We imagine that Mr H. must scan these Verses with a Pyrrhichius in prima sede. But surely the Dan. Lexic. Catal. never admits βαδ short in the first place. The verses are Iamb.

dim. acatal. with an Anap. in the
first Place. But even if we grant
that Mr H's mode of scanning then
were just, we have already proved
by a number of sufficient authorities, that a final
vowel before an inceptive
σ and another consonant, in Greek
poetry, must be long, whether it be
corrected in scanning or no. We
recommend the correction both of
V. 16, which is harsh at any rate,
if the single line from Anacreon be
deemed a justification of it, and of
V. 22, which likewise has the soli-
tary word Ἄγε, ζωγραφων ~~αγαθε~~ to
defend it. (Examine all the ζως
in Homer.

XIX. 5. Corrected:

6. corrected

Od. 19. v. 5. I confeſs my error, and amend it thus,

Ισως δε τυ' μπαλιν θοος συγγνωσεσθαι,

"but on the other hand will forgive equally ſoon."

V. 6. Here again the critic is right, and his remark ſhall be confirmed by examples:

Εικος γαρ εγχειρουντα και πρατσειν κακως.

Electr. 1032.

i. e. it is probable, or fit, that he who undertakes a bad action, ſhould fare or ſucceed badly."

Κεινος γε πρασσει νυν κακως. Phil. 429.

"he is badly off," as we ſay in common Engliſh.

Καπως επραξα. Phil. 1301.

"I ſuffer'd for it."

Ου γαρ ποτ' ω' ναξ ουδ', ος αν βλαζῃ, μενει
Νως τοις κακως πρατσουσιν. Antig. 569.

i. e. to the miſerable, or unfortunate.

So, on the other hand, καλως πρατσειν has a contrary ſignification: as in,

——— ——— Ει παῖδος
Νεμειν τιν' ὡραν τυ καλως πρατ]ειν δοκει.
Trach. 56.

i. e. "if he has any concern for his father's welfare."

Κᾳ' δοκῶν πραξειν καλως. Trach. 1187.

i. e. "I thought I ſhould do well, or live happily."

The manner then in which I have uſed the phraſe κακως πρατ]ει being clearly wrong, I correct thus:

Ἅπαντ' επαινεσει μεν ευ πεπραγμενα,
Αισχρως δε πρατ]ει—

Sophocles has κ' αν αισχρα πρασσῃς.
Trach. 608.

or it may be,

Αισχρως ποιεῖ δε πολλακις—

for ποι in ποιεῖ would be juſtified by Sophocles, Οισθ' ὡς ποῖησων. Oed. Tyr. 551.

V. 7. Απομνυει is cenſured for making the penultima ſhort. Yet Homer has,

Ωμνῦε δ', ὡς εκελευε, θεὸς δ' ονομηνεν ἁπαντας.
Il. 14. 278.

Ωμνῦε

7. We objected to the penultimate of ἀπορνύσι being made short in Iambic poetry. Mr. H. quotes 5 examples in order to obviate our remark. But of these, two are from Homer, & two from Meleager neither of whom wrote Iambics, and the fifth, which is from the Trach. of Soph. 382. only proves that the penult. of the Fut. Imperf. of ὄρνυμι is short, which is the case with the passive & middle Pass. & Imp. of all verbs in this termination. Examples are unnecessary. The Reader who doubts may consult the note in

Thompson's Gk. and L. Gram. p. 123.
We therefore, repeat our objection, and still assert, that to use the penult. of arrow vowel short in Iambic poetry is against taste, and if we are not greatly deceived, against authority.

9. corrected. The same mistake of using arspia for virilis ætas also occurs in Ode XV. V. 13. Though probably it may signify fortitudo, or vigor, as it is translated in that passage.

Ωμνῦε δὲ προς εμ' αὐτον, αποσπενδων ενι οικῳ.

Odyſſ. 19. 288.

And Sophocles,

——— ——— ——— Αρ' ανωνυμος
Πεφυκεν, ὡσπερ ἐ' παισων διωμνῦτο;

Trach. 382.

And Meleager,

Ναι μα τον ἄβρον εφηβον επομνῦμαι.

Meleagr, Ep. 9. v. 4.

and again,

Εγνων· μηκεθι νυν ομνῦε· παντ' εμαθον.

Meleag. Ep. 63, v. 2.

Are not theſe authorities ſufficient in number, and are they not reſpectable enough in point of taſte, to warrant the uſe of απομνῦει?

V. 9. In iambics, which approach nearly to proſe, perhaps it might be thought ſomewhat too ſevere to expect poetical authority for every word. Ανδρια in any common Lexicon is interpreted *ætas virilis*, and in confidence of that I adopted it. The propriety of thus adopting it ſeemed to be confirmed by the acceptation in which Xenophen uſes the word Ανδρες, in oppoſition to Παιδες and Εφηβοι. Thus, when ſpeaking of the manner in which the Perſian

boys were taught juſtice, he ſays, γινεσθαι γαρ δε και παισι προς αλληλους, ωσπερ Ανδρασιν, εξελημαθα, Xen. Cyr. Lib. 1. p. 10. Hutch. 4to. edit. and again, Επειδαν δε δεκα ετη διατελεσωσιν, εξερχονται εις τους Τελειους Ανδρας. L. 1. p. 15. If however, after all, Ανδρια ſhould be ſtill judged improper, I am ready to relinquiſh it, and to correct the paſſage thus;

Και νυν προσερχεσθαι τελειαν εις βιαν.
Σπουδης πλεος θ' εαυτον, &c.

V. 13. The paſſage referred to in HOOGEVEEN tends as much to ſupport the poſition of δε in this line, as to prove it improper. For though in the former part of the paragraph, that exact obſerver ſays, that δε follows the firſt word in the ſentence, and ſometimes the ſecond when the ſentence begins with ου or μη, yet he ſubjoins, "Sed et invenitur tertio a principio loco, ubi hâc diſtinctione non opus eſt*." Nay further than that he adds, "Quinetiam quartum ſortitur locum, quando poſt ϰ ſequitur præpoſitio cum ſuo caſu."

* Hoogeveen. Doct. Part. Ling. Græc. cap. 14.

V. 15.

§ 21

1. In our former remarks we omitted to observe that εἰνὶ for εἰν, which ν for σ is never admitted among the attic writers. Heath in Audi. Soph. 1255. And Dawes Mis. Crit. 196.

13. We objected to δὲ being placed the 4th word in the sentence. Mr H. defends it, and cites Hoogeveen, to whom we referred, observing that he "tends as much to support the position of δὲ in this line, as to prove it improper. The passage in the Doctr. Part. L. Gr. is: "Enimvero quandam sortitur locum, quando post α sequitur propositio cum suo casu." This is said after observing, that δὲ is sometimes the second, and in some cases the third word in a sentence (See Hus. Eurip. 1193). How far this can support Mr H. let the reader judge: The words in the Poem are:- μόνα μένα παλιν μεθερχεται δὲ πανία. — Surely in these words, there is neither α, nor a preposition cum suo casu. Δε, however, as we have seen repeatedly, occurs post tertium vocem in Aschyl Agam. 1584 — and Soph. Phil. 627.

15. We objected to τέτας, because we did not remember that any writer had used the Verb in this tense; and till some good authority is produced, we must continue to think our objection unanswered. Analogy cannot, in this case, be admitted.

19 & 28. corrected.

23. No casural pause.

26. πανίως ὄν, & πανίως ὄλ cannot surely be judged sufficient to vindicate πανίως ἤδεως. Besides, in the passages from Homer πανίως is construed with βρεψίσαν and λυβεῖς, not with ὄν and ὄλ. Conf. ad fin.

27. Mr H. corrects this verse, in which we had objected that δὲ should be cut before ψεύδης. "But previous to making the alteration Mr H. attempts to defend himself, by asserting that, as the line in this poem" are meant to be in Menander's manner, "this supposed fault may claim indulgence, from what Bentley says, speaking of the force, which

V. 15. If τεξαι is objected to because it is applied to a father; Homer will justify it;

Ὃς πρωτος Μινωι τεκε Κρηϊ επικουρον.

Il. 13. 450.

——— ——— Τον Αλφειος τεκε παιδα.

Odyss. 3. 489.

but if the objection arises from the use of it in the first aorist, it is defended by grammar and analogy. The first future is found in Homer, Τεξεις αλλαα τεκνα. Odyss. 11. 248. and τεξαι is rightly formed from that future.

V. 19—28. read χ' ὁταν and ζην.

V. 26. It is asked, if παντως is joined with other adverbs? Homer says,

Παντως (οιον εμον γε μενος και χειρες ακαμπτοι)
Ουκ αν με τρεψειαν, ὁσοι θεοι εισ' εν Ολυμπῳ.

Παντως εκ are construed together. Il. 8. 450.

Again,

Παντως (θαρσαλεη, κυον αμμορε,) ὁφι με λησεις.

Odyss. 19. 91.

V. 27. Burgess, speaking of the force which double consonants have in lengthening the vowels preceding them, says, that this practice

tice ſhould be obſerved, "Niſi in ſcriptis comicis, iiſque quæ ſermoni propiora ſunt, in quibus talia ſeveriora negligi poſſint *." Now the lines Εις Ανθρωπον are meant to be in Menander's manner; and being intended to be ſo written, they have aſſumed more liberty, and claim greater indulgence, than any other compoſition in the book. Yet if the "Licentia comicorum" may not be pleaded in excuſe for this verſe, let it be altered thus;

Ψευσης δε τηδ' ὑποσχεσει φανησεσθαι,

Sophocles uſes φανησομαι exactly in the ſenſe in which it is here taken:

—— —— Αθυμῶ δ' ει φανησομαι ταχα
Κακον μεγ' εκπραξασ' απ' ελπιδος καλης.
Trach. 679.

Od. 20. v. 16. Ὡς for ὡτως joined with αξιως, and rendered "Ita," or "Tam," is ſaid to be ſurely wrong. Yet Sophocles has,

Ὡς ωρος τι ωιειν τηνδ' ΑΓΑΝ επιστρεφεις;
Trach. 1198.

"ad quid fidem hanc Tam Anxie" requiris?
Johnſon.

* Dawes. Ed. Alt. p. 347.

Ὡς

double consonants have in long syllables the vowels preceding them. — Nisi in scriptis comicis, iisque quæ sermoni propiora sunt, in quibus talia vestigia negligi posse." But in this passage, Burgess does not mean to speak of the Greek Comic writers, but of the Latin, nor does he speak of the Greek double consonants Z, Ξ, Ψ, but of the power acquired by the union of the Latin S, with T. P. C, &c.

28. correction allowed.

XX. We observed, that ὡς ἀξίως was wrong, if it were translated ita; because though "ὡς, or at least ὅτι ὡς is intensitive, when joined with adverbs of the superlative degree, — it adds nothing to the signification of positive adverbs." We were induced to make this assertion by our own observation, confirmed by the authority of Hoogeveen, p. 1182. Dawes. p. 368. Nor are we inclined to alter our opinion, by the passage from the Iliad. 1198 ὡς περ τι. &c
in which we imagine, that ὡς περ τι notwithstanding Johnson's version,

nothing more than ως τι in Phoen. 624, and Orest. 794 (Vigerus p. 541) in which πρός is understood between ως and τι — with respect to another. Meaning of ως προς — consult Jennings Sacr. Ant. p. 46. Not. p. 534. We, therefore, think, that Mr. H. was right in changing ὡς ἀξιους, into pead' ευπλεους.

21. Bur's proposed alteration of this verse is rejected, because πολλα is the very word used by Homer.

In the 12th verse of this Ode, in the beginning of the Strophe, γαρ. to which some friend had objected to it, Mr H. in the table of Corrigenda directed Or to be read in the place of it. He now, however, wished the γαρ to keep its place, because he has found 2 Verses which begin with this word. Persa. 592. and O. Tyr. 1122 — We should still

Ὡς ἀξιως "so worthily," and ὡς αἰσαν "so earneſtly," are ſimilar modes of expreſſion. Yet if an alteration is required, for ὡς ἀξιως may be ſubſtituted, Μαλ' εὐλεως, which will be unqueſtionable Greek, for Xenophon has

Μαλα επισπερχως. Xen. Cyr. 4. p. 239.

V. 21, The paſſages cited from Callimachus and Euripides are much to the purpoſe; and the propoſed alteration ſhould be adopted with thanks, had not Πολλα been the very word uſed by Homer, whoſe authority is higher than that of Callimachus or Euripides.

The table of Corrigenda, placed after the Monoſtrophics, directs Οτ' to be read in v. 12, of this Ode, inſtead of Γαρ. This alteration was propoſed, becauſe it had been objected that a verſe could not begin with Γαρ. But authorities have ſince occurred, which will juſtify the retaining of γαρ. In Æſchylus, we find Γαρ διολωλεν ισχυς. Perſæ. v. 592.

and in Sophocles,

Γαρ πλακες αἰρονομαι. Oed. Tyr. 1122.

Od.

Od. 21. v. 8. Κατα is uſed in this line to ſignify "Per" taken in the ſame ſenſe as in "Fugâ per agros ſpargi." Liv. Κατα is placed after the word which is governed by it. The Reviewer denies this to be allowable. But Homer ſays,

Εξ εμεθεν γ' ελοντας πεδιον κατα.

Il. 21. v. 217.

which *Clarke* renders "Per campum."

Ουδ' ατειτα Πυλον κατα λαον αειρεν.

Il. 11. 715.

"Per Pylum," i. e. throughout or all over Pylus.

Μνηστηρες δε δομον κατα δαιτα πενοντο.

Odyſſ. 2. 322.

i. e. per domum, throughout the houſe.

Στειχοντες οδον κατα παιπαλοεσσαν.

Odyſſ. 17. 204.

"going over a way;" which paſſage comes neareſt to ὁ κατ' Αρτεμις ἡγεν, "over which (mountain) Diana led," &c.

It had not eſcaped me that there was ſuch an elliptical expreſſion mentioned in LAMBERT Bos as καθ' ὁ for καθ' ὁσον μερος; and for that very reaſon ὁ κατ' ſeemed preferable to καθ' ὁ, becauſe

prefer. Of those instances we make two sorts, the first of which we respect, and those, as the Sentence cantu, we very much suspect that the division of the verse requires correction. Bentley, perhaps, may be admitted in initio versûs, in the Choriambics, on the same principles, on which Valckenaer allows &c, because they were sung to be attended to. Pediatorum, &c. but not elsewhere. Yet they would not explain, as we have seen in Vid: Markl. Suppl. p. 452. p. 57 - 118 - 128 - But to pursue this subject no more - if you may begin a line with the conjunct begin a sentence - or the member of a sentence as it does in Metre verse, which he ought to have considered before he undertook his correction.

XXI. 8. We objected to ὁ ναὶ as obscure. We however allowed, that ναὶ might be postfixed, in the sense of secundum, but not in that of ad. In order to disprove this, Mr H. brings πεδίον νᾶϊα from Il. 21 217, which signifies per campum. This surely does not disprove our assertion. Our author then endeavours to prove the propriety of using ὁ ναὶ for over or on which, [illegible] But nothing can convince us, that he has any right to affix such a meaning to

κατ' ὀ, ἀπόκοπος, but an authority from some of the Writers of ancient Greek; which, we imagine, it will be very difficult to produce. We ~~should~~ are of opinion that the ~~ellipsis~~ insertion of ~~ἀπόκοπος~~ forming ~~ἀπόκοπος~~ is doubtful

12. Ὑπὸ is ~~joined~~ long before ὀ. whether it be connected with it, in scanning, or not, as we have already observed.

20 Corrected.

XXII. T. unnoticed.

16. defended from the metre of Anacreon. is a spondeus in 3tia sede. Though Jacobs, by his correction of an Epig. of Antiphanes, Anal. Vet. III. 78 seems to think that a short vowel is not of necessity long before ξ; and in the Phœn. V. 85, we find ~~ἀπόκοπος corrected~~ — δοῦ δὲ ξυμφορὰν τέκνοις — in which we should, however, read συμφορὰν, as Brunck has very properly published it.

16 Corrected.

becauſe all poſſibility of miſtake would thus be avoided. And though καθ' ὁ taken as a phraſe may and does ſignify, "In quantum or quatenus," yet it does not follow that ὁ can be uſed in no other ſignification with κατα. Even in that phraſe, ὁ properly means "which," and 'tis the ſubſtantive μερος underſtood that gives it the acceptation of "Quatenus;" but let any other ſubſtantive, as ορος, be underſtood, there can be then no reaſon why καθ' ὁ ſhould not ſignify "Over, or on which."

V. 12. Υπο being unconnected with the following σ may be ſhort. See Remarks on Ode 17. v. 15.

V. 20. In γινωσκω I am ſo clearly wrong, that I immediately amend my fault thus,

Απο δ' ομμεϊων κεδοιδα.

Od. 22, v. 16. Ας is long, and may be ſo; for it has been abundantly proved, that a ſpondee may occupy the third place of a dimeter iambic catalectic. See Vindication of Ode 13. 12.

V. 26. To avoid controverſy, I readily correct this line, and ſubſtitute,

Μη ταρβεῖς ςηθει, δειδων.

Ode

Ode 23. v. 1. 20. 29. 30. In the defence of Ode 11. v. 7. examples were produced from Anacreon of an amphimacer in primâ ſede. Anacreon therefore authoriſes the occaſional uſe of this foot. The only point then in diſpute is, whether the authority of Anacreon, or the bare opinion of the Reviewer, is moſt to be reſpected. Much deference is certainly due to the learned critic; but till he ſhall have aſſigned ſufficient reaſons to the contrary, he muſt allow his judgement to give place to Anacreon's practice.

V. 7. This verſe was hazarded on a principle, perhaps falſe; namely, that an inceptive χ might lengthen a final vowel immediately preceding it. If χ has not that power, the line muſt be amended thus;

Περι ναμεαϲ]ων ῥεον]ων.

i. e. whilſt your ſtreams flow about.

V. 22. The ε of δε is unconnected with ζωα in ſcanning, and therefore may be uſed as ſhort. See Od. 17. 22. The α in σελινα, v. 28. may be uſed in the ſame manner, becauſe it ends a foot. See Od. 17. 15. Neither δε nor σελινα require correction.

Od.

XXIII. The few instances of the amphimacer in 1ma sede still induce us to think the admission of it into modern compositions hazardous and scarcely defensible. When we copy the ancients, let us imitate their beauties, and incorporate them into our productions, with all the taste which we possess, and all the vigour which we can summon. But let us avoid their singularities, and never imagine that we can derive the smallest portion of praise from adopting that, which is disputable, and disagreeable in our models.

7. Corrected

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22. Defended as not connected with the δε and σχιτνα are and σχοινος, which follow them ῥωα in construing. We have already had frequent occasion to remark the inaccuracy of this reasoning. The lines must be corrected.

XXIV.8. We objected to the ✓ spondees in the second dipodia of the Paroemiacy, and produced the authority of Monk to justify our remark, who observed, that though modern scholars should not venture to give this foot admission, yet we thought that two, or three instances occurred in Eschylus. At this time, we did not recollect that Heath had mentioned three instances, Pers. Ag. 371†. Suppl. 8. Soph. O. Tyr. 1334. Berger, of which three Person has noticed, but the first, two new ones are produced in the apology, Pers. 904. which, however, is by no means a Vers. Anap. Paroem. as it does not occur in a system of Anapestics. nor, indeed, does the other, which is in Cant. Th. 832. though the word Ἀναστάτου be written at the beginning of the chorus. Whoever will take the trouble to scan the whole of the Verses, which soon be convinced that they are to be numbered among the ✓ Dimeters, as Heath styles them, (p. IX.) in which the verses, which our Author seems to consider as Paroemiacs, are really spondaico potius, and dactylico-hepta themimeres. Cant. Heath in Sept. Cant. Th. Eschy. 540. To these Paroemiacs may be added Pers. 33.

† So it should be printed, and not 371.

Od. 24. v. 8. The assertion of MORELL ought to have great weight; but the practice of the Greek poets must be deemed higher authority.

Μαλιχ' ασμαλα τα ΣΝΩΔΩΝΟΣ,

is a versus parœmiacus similar to these in Æschylus;

Σθενος ανδρων τευχησηρων. Pers. 904.

Πολεως ασινει σωτηρι. Sept. C. Th. 832.

Βελος ηλιθιον σκηψειεν. Agam. 374.

With two of the three verses just cited, the line Μαλιχ' ασμαλα τα Σνωδωνος corresponds exactly, syllable for syllable. And with four verses in the following martial song of Tyrtæus, it agrees in having a spondee in the second dipodiâ.

Αγετ' ω Σπαρτας ευανδρε
Κουροι παλεων πολιηται.
Λαιας μεν ηδυ προβαλεσθε,
Δορυ ευολμως βαλλοντες,
Μη φειδομενοι τας ζωας. — —
Ου γαρ παλαιον τοις Σπαρτας. — —

Tyrt. Epigr. 9.

These

These examples to the contrary most certainly disprove Morell's assertion, that "Paræmiacus non recipit spondæum in sede penultimâ."

But we need only turn to Hephæstion; he will justify the verse in question by the example he adduces,

Πλέομεν δ' αμ' Οδυσσεῖ θείω.

Pauw's edit. p. 26.

And again let it be observed, that verses of this nature, however disguised they may be under obscure names, are in reality nothing more than parts of hexameters, and as such are subject to all the varieties incident to hexameters.

With regard to what is said by the Reviewer on οἷον, and οἷον τε, it is certainly a proper distinction, as may be proved by Sophocles;

—— —— Μονας δε τον καλεμενον ξενον
Σωζειν οἷας τε. Oed. Col. 265.

—— —— Τ' αμα γαρ κακα
Ουδεις οἷος τε πλην εμε φερειν βροτων.
Oed. Tyr. 1428.

Αλλ' ουχ' οἷον τε. Phil. 948.

Hero-

As to the lines from Tyrtæus they are cer-
ly not Anap. Paræm. but Dactylics.
12

The verse from Hephæstion Πλεονάζει
by no means, proves that he will
justify the use of the Spondees be-
fore the Catalectic Syllable, as
D'Arnaud long since has taught us to
read the verse Πλεονάζει δὲ ἐνίοτε ἐν τῷ
[illegible] that such verses, as being subject
to all the varieties incident to that
species of verse, we have already
examined.

8. Corrected.

14. defended: but we still think the admission of the Spondee

26. This verse Mr H. defends as a Paroemiacus Anap. notwithstanding the Iambus in the first place, by citing from Od. Col. 544 - Δυοῖν τροφεῖα. Which hiatus should be enumbered among the ἀσυναλοίφους, and not be considered as a Spondee. We have already proved the impossibility of an Iambus being admitted into this foot, even if it could be granted that the verse be a portion of an Hexameter.

XXV. Mr H. has explained this Ode, of which we thought the allusion

Herodotus alſo has, Ὁ δὲ ἐκ ἐφη οἱος τ' εἰναι ἀλλως αὐλεα ποιεειν. Herod. L. 1. 112.

Inſtead therefore of οἱα, &c. read Εσθενον, ως βροντη, "valebant, tanquam fulmen."

V. 14. This verſe is ſimilar to v. 8. and is defended by the ſame proofs that a verſus parœmiacus may admit a ſpondee in the ſecond dipodia.

V. 26. Αγεννης Βαρβαρος Αρχων is meant to be a verſus parœmiacus, like

Τουτων δ' αυθαιρετου εδεν. Oed. Col. 539.

Και μη χρειᾳ πολεμωμεν. Oed. Col. 187.

Τῳ τηνδ' αἱην ὑπεχουτι. Trach. 1290.

Perhaps it will be ſaid, but the firſt ſyllable of Αγεννης is ſhort. It is, and may be ſo; for Sophocles has,

Δυσωνυμα λεκτρ' επλησω. Oed. Col. 544.

which verſe is the ſame in kind with that in queſtion. It muſt be repeated, that verſes of this nature are portions of hexameters.

Od. 25. The ſubject of Ode 25th is ſimply this. The arts are intimately and inſeparably

connected * with each other. Men who have genius for one art, have, if not genius for excelling, yet at leaſt taſte in judging of all others †. And ſuch men are united with each other in ſociety and friendſhip.

V. 2. The paſſages, which occurred to me when writing this line, were firſt,

Tortum digna ſequi potiùs, quam ducere funem.
Hor. L. 1. Epiſt. 10. v. 48.

which the annotator illuſtrates by a quotation from Livy, "Per manus reſte datâ virgines ſonum vocis pulſu pedum modulantes inceſſerunt." Lib. 27. Secondly, "Tu inter eas reſtim ductans ſaltabis," Ter. Ad. 4. 7. 34. on which words Donatus remarks, "Reſtim du-

* "Eſt etiam illa Platonis vera, et tibi, Catule, certè non inaudita vox, omnem doctrinam harum ingenuarum et humanarum artium uno quodam ſocietatis vinculo contineri." Cic. de Orat. 3. 6.

† We have no reaſon to ſuſpect there is a greater difference between our minds, than between our forms; of which, though there are no two alike, yet there is a general ſimilitude that goes through the whole race of mankind; and thoſe who have cultivated their taſte can diſtinguiſh what is beautiful and deformed, or, in other words, what agrees with or deviates from the general idea of nature, in one caſe, as well as in another." Sir J. Reynold's Diſc. 1776.

cere"

obscure.

2. We asked for information, with respect to the χερσὶν περιφανῆ. To which was subjoined, in this case restim ducetam saltabis, in this verse. We quoted Terence, Adelph. IV. 7. 34. but did not recollect any trace of the idea, in a Greek Writer. Mr H. defends it from Horace, Livy, and Terence, and Donatus, who compares Restim ducere with the (we should read ἕλκειν) παρδαλέᾳ ἕλκειν, of Aristophanes. So that as the Adelphi was borrowed from the Menander Mr H concludes that this idea and custom had a Greek Original.

The question asked in this remark affords an instance of the haste, with which Reviewers are frequently obliged to write. The χερσὶν περιφανῆ ἀγοῦσαι

and the restim ducere of Terence, as indisputably ex Graeco fluxe. Arist. in the Pax of Aristophanes we find. V. 327. Εν (sc. σκελος) μεν αν (δει) με ἑλκυσαι — The meaning is obvious from the rest of Scene, and from the Scholiast's explanation. Ελκυσαι significs saltare. ~~[illegible]~~ Hesychius the Rhetor. 540. Ουδε κορδαξ' ἑλκυσον — From the Scholiast's account of this dance, which was peculiar to comedy, and from Martial's

Edere lascivis ad Batica crusmata gestus,
Et Gaditanis ludere docta modis,

We imagine, in some particulars that it resembled the modern Fandango. This dance is mentioned also by Theophrastus, de Amentia, and Casaub. has remarked on the passage, that from the Κορδακα ἑλκυσιν Terence borrowed his restim ducere, which is confirmed by Donatus, quoted by W.H. Florens Christ. in Pac. Arist. & Constantine, in his Lex. cited by Newton in Theophr. who observes, that if this be case, as a rope was used in this dance, the English word cord probably comes from κορδακιζειν. Those who wish to inquire minutely into the nature of this dance may consult

cere" Terentio, eſt quod κορδακα ἑλκειν Ariſtoph. manibus nexos in orbem ſaltare. In his choreis qui præſultor eſt et moderator, "Funem ducit, quem alii eodem fune apprehenſo præeuntem ſequuntur." Now it is to be obſerved, that the play, in which this phraſe occurs, is ſo much a Grecian play, that Terence himſelf ſays, the character of Cteſipho is taken entirely from the Synapothneſcontes of Diphilus. Speaking of himſelf in the Prologue, he ſays,

—— —— Eum hic locum ſumſit ſibi
In ADELPHOS, verbum de verbo expreſſum extulit.
Prol. Ad. 10.

And (as Donatus obſerves) the very title of the play ſhews it to be of Grecian, not Roman original: "Hæc fabula palliata, ut ipſum indicat nomen, e plurali numero quum ſit una, et maſculino genere, quum ſit comœdia: et Græca lingua, quum ſit Latina, cenſetur. Potuit eam Terentius FRATRES dicere; ſed et Græci nominis ευφωνιαν perderet, et præterea togata videretur; ad ſummam non ſtatim intelligeretur MENANDRI eſſe: quod Terentius in primis lectorem ſcire cupit; minùs exiſtimans laudis, proprias ſcribere, quàm Græcas transferre. Eſt

igitur Menandri *." If then the Adelphi is a fabula palliata, the manners of it muſt be Grecian: and not the manners only, but the cuſtoms alſo, to which it may allude. Therefore if "Reſtim ſaltans ductabis" is found in the ADELPHI, as it is, and the Adelphi is a Grecian play, the cuſtom of dancing with a rope in the hand muſt be a Grecian cuſtom, and ſo χερσιν πειραρ αἶσσαι is vindicated as being ſpoken "ex Græco more."

Still, however, if there be any ground for objection, an emendation may be made thus,

Αλύſαις ὁτι χερσι πλακεισαι.

i. ē. "quòd implicitæ manibus inſolubilibus."

V. 4. Read,

Χ' ἱερας ὁτε τις μια Κυρη,

V. 18. The authority of Anacreon muſt firſt be ſet aſide, before any objection to this amphimacer can be valid. It is not clear that τὕſο ſhould be ſubſtituted for το αὕſο, "this very ſame," in v. 20. for Ælian has απο της αὕſης δαφνης "from this ſame, or very ſame laurel."

* Donati Præf. in Adelph.

Var.

besides the Authors, whom we have already mentioned: Demosth. Olynth. II. Ulpian. Athen. p. 20. p. 629 & 630. ammonius: Harpocrat. Hesych. Etym. Mag. Pollux, and the Commendators on them: Sch. Hom. Il. II. 617: Casaub. de Poes. Satyr. Meurs. de Orchest. Voss. de [illegible] — and others, among whom Menecrates ἐν Ἱπποτροφῳ, ap. Ath. 403, and Aristoxenus, in Lex. MS. ap. Bib. Coisl. 610 should not be omitted. The [illegible]

4. Corrected.

1. defended — 20. If το αὐλο could signify any thing beside the same, [illegible] must be [illegible] — as they 20. defended. But we must have a poetical authority, before we are convinced, and alter our opinion and do not [illegible] this verse. To αὐλο is translated hoc signum, which was the reason of our changing it into τοῦλο though we are aware that το for τοῦλο signifies hoc de that αὐλο signifies ensem

21. Me Latinizing the Genitive Case after φίλων can only be Defended, by a direct authority

22. ~~Corrected~~. In this verse we objected to the use of ετερος for αλλος, and quoted Ammonius to shew the difference between the words. At the same time we remarked that Callimachus had not attended to this distinction. Mr H. was ~~angry~~ satisfied with our remark, and very candidly corrected his Verse. Nunc autem, certiora docti, hæc nostra spongiam incumbere jubemus. We were led to make this observation, not only by the authority of Ammonius, but also by that of Thomas Mag. Suid. ~~Schol. Plato~~ Schol. Theocr. VII. 36. Demosth. in Aristocr. (omitted in Reiske's ed. of the orators) Though the last be unquestionable, we were deceived. Hemsterhusius first corrected our mistake, v. ετερος. But principally the Sch. on Arist. Pac. 11. who teaches us, that the Attic writers do not make this distinction between αλλος and ετερος. Instances of this must be adduced, if the length of our articles would allow it, from Plato, Aristides, Herodotus, Xenoph. Cyrop. II. 1. 5. apud Gregc. Obs. in N. T. Dion. 2. 22. 3. 44. Diodor. Sicul. l. 6. 896. ed. Rhod. 3 tt. Plut. Sac. Apoph. R. Ach. Tat. I. Luke 20. 11. 22. 58. Theocr. 24. 61. 7. 36. Conf. etiam Mus. Obs. VII. 298. Schrad. in Mus. 151.

Var. Hiſt. L. 3. C. 1. And Herodotus, τὴν αὐτὴν ὁδὸν, "the ſame way." L. 1. S. iii. Though the Latiniſm of φιλεσι τεχνων in v. 21. was remarked in the critique on Ode 15. v. 16. yet ſome examples have been adduced in the vindication of that paſſage, which prove that mode of expreſſion to be a Greciſm likewiſe.

V. 22. may be corrected thus,

Συνέσεις φιλεῖν ἀπαύσας.

Od. 26. v. 3. The Reviewer affixes to the word ταπεινοσύνη the ſignification of "abjectio animi:" and ſeems to doubt whether it properly can be uſed for "lowneſs of condition," as put in oppoſition to a "higher ſtate;" for in that acceptation it is to be taken in the line under conſideration. Now the word ταπεινοῦς is ſo far from being improper in this ſignification, that it is the very word made uſe of by Menander to expreſs the ſame idea.

The paſſage in which ταπεινοῦς occurs, contains ſo much ſound philoſophy, and ſo ſtrong a diſſuaſive againſt immoderate grief in adverſity, that almoſt the whole of it deſerves to be tranſcribed;

Ει γαρ εἷενυ, συ Τροφιμε, των παν̃των μονος
Ὃν τ' ἐλικ̃εν ἡ μη̃τηρ, ἐφ' ὡ γε διαν̃ελειν
Πρασσων ἁ βυλοι, και διευ̃τυχειν αει,
Και τυ̃το τω̃ν Θεω̃ν τις ὁμολογ̃ησε σοι,
Ορθως αν̃ανακ̃εις· εςι γαρ σ' εψευσμενος,
Ατοπον τε πεποιηκ'. Ει δ' επι τοις αυ̃τοις νομοις
Εφ' οἱσπερ ἡμεις εσπασας τον αερα
Τον κοινον, ἱνα σοι τι τραγικω̃τερον λαλω̃,
Οιζεον αμεινον ταυ̃τα και λογ̃ιζεον.
Το δε κεφαλαιον των λογ̃ων. Ανθρωπος ει,
Οὐ μεταβολην θατ̃τον φος ὙΨΟΣ, και παλιν
ΤΑΠΕΙΝΟΤΗΤΑ, ζωον ὑδεν λαμβανει.
Και μαλα δικαιως· ασθενεςερον γαρ ον
Φυσει, μεγ̃ιςοις οικονομει̃ται πραγμασιν.

Fragm. Menandri, p. 258, edit. Grot. et Cler.

If among men, thou, Trophimus, alone
Wert born on this condition, "To continue
Doing whate'er thou would'ſt, for ever bleſt,"
And if ſome God had promis'd thee ſuch terms,
Then rightly would'ſt thou grieve: for he belies
The promiſe made. But if on the ſame terms
With us, you breath'd the vital air of heaven
Common to all (to ſpeak in loftier phraſe),
Then bear thy ills with patience; reaſon well,
The ſum of all is this: "Thou art a man;
Than whom no animal by haſtier change

Is

Yet still we approve of the correction, for though the Attic writers indulged themselves in this indiscriminate usage of the two words, yet the distinction is undoubtedly preserved by Homer, in numerous instances, and by other writers.

To the authors already cited, add Eur. Phæn. 838. Phavorin. Lexician. V. addo. & Heiodn. p. 443. Moschopulus in his Lex. Att.

~~XXIV~~ IV. 3. Defended from Menander, ap. Plut.

4. We still object to δολωσεα for δολοσυνη, as we recollect no authority, and Mr H. has produced none.

So Libertus a particular person's freedman Libertinus — a slave now made free — The close of this answer confirms our remark — as τεχνη signifies a particular instance of invention

7. corrected

Is either to the height of glory rais'd,
Or ſunk to lowneſs." And moſt juſtly ſo:
For he by nature weaker far than all,
Yet dares attempt the greateſt enterprizes.

V. 4. Though δυλοσυνη is undoubtedly the more common word, yet it does not appear that δυλευμα is improper. For Sophocles in the Antigone would not have uſed δυλευμα to ſignify "ſervus" in a figurative and ſecondary acceptation, if it had not meant "ſervitium" in general, in its primary ſignification. He uſes γυναικος δυλευμα in the Antigone, as he does πανυργιας τεχνημα in the Philoct. 951. applying both the expreſſions to a *perſon* by a forcible and bold figure. But this "tranſlatio" could not have been adopted, had not δουλευμα primarily have ſignified "ſlavery," and τεχνημα "an artful invention."

V. 7. If the inceptive χ has not the power of other aſpirated letters, to lengthen the preceding vowel, then the final ſyllable of φρενι is certainly ſhort. This point is not yet clear. But the paſſage may be thus corrected,

Και δειλιαν γεννᾶ φρεν' εν χαμαιπετεῖ.

V. 15. Γηωσκω is indefenſible. Read,

——— ——— Σολωνα προσαυδᾶ.

V. 18. It has been proved already, on the authority of Æſchylus, Tyrtæus, and Hephæſtion, that a ſpondee in the ſecond dipodiâ of a verſus parœmiacus is allowable. See Od. 24. v. 8.

V. 31. The ſignification of χρηςος muſt firſt of all be examined, before it is condemned as improper. It ſo happens, that Sophocles very frequently adopts this word.

Deïanira is importuning Lichas not to give her a falſe account reſpecting Iole and Hercules. She tells him if he falſifies,

——— ——— ——— Ὁταν
Θελῃς γενεσθαι χρηςος, οφθησῃ κακος.
Trach. 459.

In this paſſage χρηςος ſignifies the ſame as αληθης.

The chorus perſuades Lichas to follow the advice of Deïanira,

Πειθῦ λεξῃσῃ χρηςα ———
Trach. 477.

where χρηςα means "right and fit."

15. Corrected.

18. The instances of a spondeus before the catalectic syllable of the Parem. are so very few, that we scarcely think it alloiwable. The instances from Pythagy and Hephestion, we have proved to be of no avail, and of ~~them~~ three from Eschylus, only one, ~~perhaps~~ ought to be admitted.

30 & 31. The want of the Cæsural pause unnoticed.

32. From what Mr H. has said, we don't feel inclined to retract our objection to χρηστὸς as an Epithet to Aristides. How unnecessary was it for Mr. H. to have ~~to~~ for us to doubt for one moment, that χρηστὸς may be used generally in the sense of good & opposed to κακὸς. Neither ἀγαθὸς nor πανάγαθος though they both signify ~~good~~ would have been sufficiently characteristic of Aristides. Nothing but δίκαιος —

In the Oedipus Coloneus, χρησος is uſed to imply, that Oedipus himſelf was virtuous and innocent, though indeed involved in the moſt dreadful calamities:

Ὁ ξεινος, ω' ναξ, χρησος.

Oed. Col. 1069.

In the ſame play χρησυ is uſed to ſignify "prudent or cautious."

——— ——— ——— Επει σραληλαβυ
Χρησυ, τα κρεισσω, μηδε τα' νδεα̃, λεξειν.

Oed. Col. 1494.

In the Ajax, it ſignifies "juſt and good:" for when Agamemnon had conſented that Ajax ſhould be buried, Ulyſſes ſays to him,

Ὡς αν σοιησης, σρωβαχυ χρησος γ' εση.

Aj. 1386.

In the Philoctetes, it is oppoſed to σονηρον, and implies every kind of worth:

——— ——— Πολεμος κδεν' ανδρ' εκων
Αιρει σονηρον, αλλα τυς χρησυς αει.

Phil. 441.

In the ſame play, the words δικαια and χρησα are connected together, either as explanatory of each other; or, if not ſo, χρησα being placed laſt, muſt imply ſomewhat more than δικαια—

——— Τα

——— ——— ——— Τα δε
Δικαια και τα χρης' αποσελλεσ' αει.
Phil. 455.

In the ſame play, it ſignifies every thing that is contrary to αισχρον; and as αισχρον is applied to every kind of vice, ſo χρησον means all that is virtuous:

——— ——— ——— Τοισι γενναιοισι τοι
Το τ' αισχρον εχθρον, και το χρησον ευκλεες.
Phil. 481.

And now let us turn to two other authors.

Menander uſes χρησος in a very enlarged ſenſe:

Ουδεις πονηρον τραγμα, χρησος ων, ποιει.
p. 216. Ed. *Gr.* & *Cl.*

Ο χρησος εσι πολλαχε σωτηριος.
p. 218.

in both which paſſages, every ſpecies of goodneſs ſeems to be implied in χρησος.

But nearer to our purpoſe will be the following words of Ælian. That author is ſpeaking of many famous men, who derived no advantage from their meritorious ſervices and valorous exploits atchieved for their ſeveral ſtates.

Diaper	5/9	1	3	122	
	13/6		13	6	
	11		1	10	
	[illegible]		6		
	[illegible]		6		
	6/6		1	7½	
[illegible]ted Muslin	6/6	1	6		
		£ 8	5	7½	
[illegible]wd for Faultless			1		
[illegible]ted Muslin					
		£ 8	4	7½	

Sid an porro secum reputent,
hanc Sententiæ et persuasionis
libertatem, atq adversus alios
disputandi contendendiam tam
demum reprehendendam esse,
quando vel cum verborum
contumelijs et intolerabili
arrogantia, aliorumque contemtu
conjuncta est, vela malevolo
animo et aliorum gloriæ insidi-
ante animo proficiscatur.

Vrsinus in Catech.
Doctrina de vero sensu
ad Historiam pertinet

36. Mr H. attempts to defend μῆνιν ἄειδε because the Ionic dialect was admitted into the Choral songs. But what instances of Ionicisms can be found in the Anapestics? If any, indeed, could be produced, we can consider nothing but an example of the individual word or at most of the part. in that form, as sufficient to defend μῆνιν ἄειδε in verse Paraem. This verse ought to have been corrected.

ſtates. Of Phocion he adds, " Φωκιωνα δε ἡ ευφημια ἡ καλυσα αὐ῀ον Χχρηςον, υδεν ωφελησεν, υδε τα ωενῆε και ἑβδομηκονῆα ἐῆη, ἁπερ αν διεβιωσεν υδεν αδικησας τυς Αθηναιυς εν βραχει*."—Now χρηςος, in Ælian and in the Monoſtrophics, ſignifies the very ſame thing, and is applied in the very ſame manner. And if we look back on the paſſages cited from Menander and Sophocles, we ſhall find that it is uſed to convey an idea of every quality that is great and good, of every virtue which ought to belong to a public character eminently conſpicuous. This being the caſe, perhaps Χρηςος may not be an appellation inadequate to the merits of Ariſtides, to whom poſterity will ever look up with admiration and reverence.

V. 36. The introduction to this apology has proved, that the Ionic dialect is admitted in choral ſongs. The verſe in which μηῆιοωνῆες occurs, is to be conſidered as part of an hexameter, in reality; though Hephæſtion would place it among the anapæſts, as correſponding with

| | |

Φιλεειν ςυῆνον ωερ ευνῆα. P. 27.

* See Ælian. Var. Hiſt. L. 3. 47.

in

in which example it is obſervable, that φιλεειν, like μηλιοωνιες, is uſed in the open Ionic; and of courſe the former juſtifies the latter.

V. 44. This verſe being in effect nothing more than part of an hexameter, aſſumed to itſelf a liberty by no means uncommon to the dactylic meaſure, that of uſing a cæſura in the third place. But to ſpeak in the language of Hephæſtion, and to ſcan it according to his diviſion, the verſe is Το πενταμετρον, καταληκτικον εις δισυλλαβην, το καλυμμενον σιμμιειον, οιον

| | | | |
Χαιρε ανακτ' εταρε ζαθεας μακαρ ηβας,

like to which is

| | | | |
Εν τιμαις αξομεν αρετης ιερηα

in kind, though not in correſponding feet, which without doubt might be varied in dactylic metre. If then the cæſura is not unwarrantable in a verſe of this nature, there is no reaſon for correcting αξομεν. Let it be obſerved, that this is the only paſſage, and the only kind of verſe, in which a cæſura has been hazarded in the Monoſtrophics.

V. 53.

41. Our remark on this verse is wholly unnoticed.

44. We were in doubt about the structure of this verse. Mr A. Johnson calls it, in the language of Hephæstion Pent. Catal. in Dipod. vocat. Semimiicion. Such verses are not common, nor do we ever remember to have seen a syllable made long by the figure which Rhetoricians call Lengthening, in this species of Dactylic Measure. If, indeed, instances could be cited, we should like the verse better, if γ' were inserted before αρεσθαι. The particle would by no means be superfluous. — Mr A. would not [illegible] the Ionic Termination admitted, though Matth.'s good sense will not allow him to multiply such instances

53. Δακρυα ζηλω. In this verse Adonicus, &c. objected to the final a being short before the inceptive ζ. Mr H. defends it, because a vowel before ζ is not always short, and because the vowel in δακρυα completes a foot. As the latter reason, we shall only observe that Burges's rule about the ~~short~~ ~~vowel~~ ~~before~~ ~~the~~ ~~S.J. &c.~~ ~~&c~~, &c of the Latins, cannot be transferred to the Greek ζ.; and that ~~a vowel before few instances, and where a vowel is short before~~ ~~other~~ ~~consonants~~ whether the final vowel completes the foot, or no, it is of little consequence. We have already made some remarks on the power of ζ, in the former part of this article, and ~~even~~ still must consider the ~~ambiguity~~ of its power as a double letter very hazardous, at least in a modern writer. The ~~ambiguity~~ from Soph. Phil. 21. which ends with εοδι ζων must now be considered. In Monk's edition, we find, in the Notes, Al. οων Marg. We wish the learned Editor had told us the meaning of ζων. which appears undoubtedly to be vox nihili, in this place. We find no other various reading. But that ζων cannot stand is very evident. In the first place reclamat metrum: in the second, reclamat sensus. That the metre is wrong, cannot be denied, as, we imagine, that another instance of a vowel short before ζ cannot be found in Sophocles. That the sense is ~~clear~~ not clear is evident from the context. Ulysses, in

in his directions to Neoptolemus, says: Βαιον δ' ενερθεν —— πηγη. which is thus translated in the Version: "At paulum infra ad levam manum fortitan videre queas fontem potabilem, siquidem supersit. Hoc mihi, silentio accedens, renuncia, an habitet hoc ipso in loco, an alibi sit. That is, a little further down on the left you may see a fountain, if it yet remain. This intelligence bring me back, when you have approached it silently, whether &c This sentence is surely very confused.

The Iambic from Soph. Phil. 21. which ends with
εσθ' ὅπως ζωὸν seems corrupt. We do not remember
ζωὸν used in this sense, by any other author. The
Margin says σῶον, as Burell's edition tells
us, but what is the meaning of the word? Besides
our doubts about the usage of ζωὸν, we re-
collect no other example in Sophocles, where
a vowel is made short, before Z. The pas-
sage itself likewise is not clear, nor is
it properly connected with the fol-
lowing lines. But the limits of our review
will not permit us to enter farther
into the examination of this Verse.

In a Latin Epigram Epigrams
Seazons ascribed ~~to~~ to Virgil
or ~~Catullus~~ Ausonius, the word is
used with the antepenult.
long -
Thucydides ty rannus Attico
febris
Bentley's Horace. II.
as Herman & Barnes have argued
about the word Euripides, in his
Epigram 209. II. so should Mr H. have
argued about Thucyd.

Mr. Burns

Chicago

ΕΙΠΕΡΕΣΤΙΖΩΝ.

εν περιοδαοσι – fi adhuc errorat –

εν περιοδαω in alto loco –

ὂν παρεσοδιχων ἐξ

Κάμοι πρ

Νοκ pmemberantes p. 290 alberti.

Στιχων. L. Tyr. 817.

παραδιεχονδα. L.O.T. 827.

παραδ περι – in Etym. M. voce ονοχοδιναοβας Voss. ανοχοδινωλος – Pers. p. 342

precat cum in
metum, tum in
Groeſmum.

Mr Burney

Τὰχ' ἂν
Ἴσως πολὺν χρόνον ἂν. Παρόντι χε
κἀμοὶ παιδίον σῶν ὀπταλνεν

L21

V. 53. It has been proved above, that a vowel before ζ is not always ſhort: and it is moreover to be obſerved, that the ε in δακρυα completes a foot: which is an additional reaſon why it may be ſhort in this paſſage. But leſt there ſhould be any doubt of the propriety of uſing a vowel ſhort before ζ, *occaſionally* at leaſt, a paſſage in Sophocles ſhall be produced:

Ιδοις ποθον κρηναιον, ειπερ εϛι ζων.

Phil. 21.

V. 55. The mere "ipſe dixit" of the pedantic DAWES muſt give place to two poetical authorities. The firſt is the famous epigram,

Ω φιλος, ει σοφος ει, λαβε μ' ες χερας· ει δε πεφυκας
Νηϊς Μουσαων, ῥιψον ἁ μη νοεεις.
Ειμι γαρ ε παντεσσι βαλος· παυροι δ' αγασαντο
Θουκυδιδην Ολορυ, Κεκροπιδην το γενος *.

The ſecond authority is contained in the following lines of THOMAS Scholaſticus:

Ῥητορικης φιλεω τρεις αϛερας, ἑνεκα μουνοι
Παντων Ῥητηρων εισιν αρειοτεροι.
Σειο πονες φιλεω, Δημοσθενες· ειμι δε λιην
Και Φιλ-Αριϛειδης, και Φιλο-Θουκυδιδης †.

* See Brunck's Anal. vol. III. p. 265.
† See Brunck's Anal. vol. III. p. 125.

Now

Now by all the laws of juſtice, the evidence of two muſt always overbalance that of one perſon; and by every canon of criticiſm, two poetical proofs muſt carry more weight than the dogmatical aſſertion even of DAWES himſelf, who is poſitive, haſty, and wrong, in more paſſages than one.

V. 64. Nothing can be ſaid in defence of ζωα; the final ſyllable is improperly made ſhort before ξειχει. Correct thus:

Στειχουσιν εθνη θηριων ομηλικη.

Εθνη θηριων are Sophoclean words. They occur in that fine chorus, wherein the power of human invention and of human art is ſet forth. Antig. 351 *.

V. 74. This verſe is not ſingular in its kind, as it correſponds with theſe that follow:

Εατε με δυσμορον ευναιαι.
Soph. Trach. 1022.

Ὁ μηποτ' εἰω ταλακαρδιος.
Soph. Oed. Col. 562.

* See the manner in which HARRIS has enlarged on and paraphraſed this chorus, as BURGESS has pointed out in his "Eſſay on the Study of Antiquities." 2d edit. p. 119.

Αλλ'

55. We objected to this line, because the 3d Syllable of Δοκιδός was made short. We also cited Dawes, in confirmation of our opinion. Our objection, however, M.S. endeavours to overturn, by the authority of two Epigrams, and then attacks Dawes. — The authority of the verses produced by our Apologist, can be allowed to have any weight, for though other instances of the same kind might be found in the Anthology, yet among the later writers, who are carelessness can not vindicate any writer, who makes the first syllable in Κυδος, short in the primitive nor in any of the derivatives, in each one of which it is long. We cannot allow room for quotations, or we could very easily produce instances, not only of the word itself, but of all those which flow from it. This line ought to have been corrected; and though we owe Dawes a grudge for the harshness with which he has attacked Markland & Bentley, yet we wish that he had been treated with more respect.

64. Corrected.

74. defended from the Tragedies.
&c &c. at vit bene.

74. In defence of the metre of this line which we doubted, Mr. H. has produced eleven verses examples. Which we shall examine. The first is from Soph. Trach. 1077. This line although cannot be admitted for reasons so justly alledged by Heath, p. 78. The second from Oed. Col. 562 is a dactyl. Trim. for the ō at the beginning belongs to the preceding line, which is very Peculiar, as Heath well observed, p. 60. The 6th and 7th next cannot be allowed as authorities for they begin with a Spondeus, and Mr H.'s line begins with an Iambus. The 7th from Theocritus's hymn to Nemesis will defend the metre; but the 9th cannot be allowed because ν ον coalesce into one syllable in Trach. 35 ν ον and make the line, which is from Mayer's Ode, a Dactyl. Trim. though, indeed, in Mr H's verse

Ιω τι δε μελλομεν Οιδιπους,

Ιω may be pronounced as a monosyllable. See Heath on the Metres p. XIV. If Ιω be reckoned a dispyll. the verse like the 9th example must be a Dactylic But at any rate we must condemn the citation of Masters, as any authority. Those, who wish to write pure Greek Sh. only drink at the fountain head.

Αλλ' αντ' αγαθων αγαθοις βρυσις.

Æsch. Suppl. 973.

Ακλινα πολυστροφον αμπλεκων.
Τικτεσιν επηραλον ἀμεραν.
Σοι μεν χορος ευδιος αστερων.
Φοιβηϊδι τερπομενος λυρα.

All in the Hymn of Dionysius to Apollo. See that fine compoſition in Brunck's Anal. vol. II. p. 253.

Νημερτεα, και παρεδραν Δικαν.
Δικαν τανυσιπτερον, ομβριμον,
Ἁ τας μελαλανοριαν βροτων.

All from the noble Hymn of Mesomedes to Nemeſis. See Bruncke's Anal. vol. II. p. 292*.

After theſe examples, Masters did not fear to write,

Η υχ' ὁραας ὁλοπορφυρον.

Od. on Cruc. v. 39.

like to which is

Ιω τι δε μελλομεν Οιδιπους.

* Theſe two hymns are tranſlated in vol. I. p. 93. and 95. of Burney's Hiſtory of Muſic. The firſt is executed particularly well.

V. 78. This line is redundant in ſyllables. A deſire of retaining the words of Euripides as nearly as poſſible occaſioned this overſight; which may thus be corrected:

Μῆτερ, δρακοντώδεις κόρας μὴ 'γειρε μοι.

V. 84. This verſe, if a vowel may be lengthened before an inceptive χ, will be like,

Θηβας ἐκλέλαμαι φοβεραν φρενα.
Αμφι σοι ἀζομενος· τι μοι ἡ νεον.
Τρισσοι ἀλεξιμόροι ϖροφανῆτέ μοι.

Soph. Oed. Tyr. v. 154.—Heath Not.

which verſes are dactylic tetrameters, to ſpeak with Hephæſtion who ſays, Ἀλκμᾶν δὲ καὶ ὅλας ϛροφὰς τῷ τῷ μέτρῳ καλεμέτρησε.

Μωσ' ἀϊε Καλλιοπα θυγατερ Διος,
Αρχ' ἐραλων ἐπεων· ἐπι δ' ἱμερον
Ὑμνῳ καὶ χαριεντα τιθει χορον.

Hephæſt. p. 22.

But if τα muſt be ſhort before χωρια; the particle γε may be inſerted, and yet not be a mere expletive.

V. 86. When Horace uſes the expreſſion "Vir Macedo," he means the ſame thing which a Grecian would, by ſaying Ὁ Μακεδων.

And

78. Corrected.

84. Corrected by the insertion of γε.

86. The omission of the article defended from Demosthenes. Mr. H. explains the passage, not indeed in the way, in which we understood it, but in such a manner as to shew that the insertion of ὁ or αὐτὸς before Μακεδών is unnecessary.

And both phraſes would imply, THE Macedonian, not A Macedonian. Now the paſſage in the Monoſtrophics means to be underſtood thus; "Is he not A vile Macedonian?" To expreſs which idea, Ὁ or Ανηρ would have been improper in this place. And I am warranted in aſſerting that it would be improper, by the very words of Demoſthenes himſelf, to which the line in queſtion relates: "Αλλ' ουχ' ὑπερ Φιλιππου, και ὡν εκεινος στρατηγει νυν, ουχ' οὑτως εχουσιν, ου μονον ουχ' Ἑλληνος ὀντος, ουδε προσηκοντος ουδεν τοις Ἕλλησιν, αλλ' ουδε βαρβαρου ενθευθεν ὁθεν καλον ειπειν, ΑΛΛ' ΟΛΕΘΡΟΥ ΜΑΚΕΔΟΝΟΣ, ὁθεν ουδ' ανδραποδον σπουδαιον ουδεν ην πρότερον πριασθαι. Demoſth. Phil. 3.

Though the right uſe of the article be matter "of as ſubtle ſpeculation as perhaps any thing belonging to language *," yet it will be evident that neither Ὁ nor Ανηρ ſhould have been introduced in the Monoſtrophics, when it is ſeen that Demoſthenes has omitted it, and that the ſenſe requires A, not THE. The whole paſſage runs thus: "Hath not Philip before-

* See Monboddo's Origin and Progr. of Lang. vol. II. c. 6.

hand ſeized on our forts? Is he not our enemy? Is he not a vile Macedonian?" Had Ανηρ been inſerted, the force would have been weakened; and Ὁ would have totally changed it into, "Is he not THE vile Macedonian," which would not have been in the manner or language of Demoſthenes. For theſe reaſons, therefore, no alteration can be admitted.

Od. 28. For the vindication of τῃ for ταυτῃ, the paſſages cited from Sophocles in defence of Ode 5. v. 9. may be ſeen. To which authorities may be added,

Σε γ' ω τεκνον σωτηρ γε τῳ τοτ' εν χρονῳ.
Soph. Oed. Tyr. 1049.

V. 9. An objection is made to χρυσεα, becauſe uſed as triſyllable: and it is added, that no example is to be found in Attic writers: Yet Sophocles has,

Δεινης ελιδνης θρεμμα' τον τε χρυσεων
Δρακοντα μηλων φυλακ—Trach. 1115.

But my real ſentiments ſhall not be diſguiſed. Had that example not occurred, the uſe of χρυσεα would perhaps have been ſufficiently juſtified by,

Θυ-

No. XXVIII. 4 & 12. mentioned. Part. 5 we omitted to remark, that νιν for ἑαυτ. cannot be admitted into Iambic Poetry. In v. 9. we objected to τιμ for τιαν, which is defended from Soph. O. Tyr. 1049, and also to the usage of χρονος as a trisyllable in Iambic verse. We produced, in order to establish our remark, Manet Att. Phrynichus, and Bentley. Musgrave. who all observe, that χρονος is Attic and χρονος Ionice. Besides these authors, we might have added Etym. Mag. v. p. 923. χρονος, χρονου, nay &c. and Joan. Gram. apud ald. Hard. ad mod. p. 238. 240, & 241 — Such were the grounds, on which we condemned Mr H.'s verse; and on the same grounds did the great Bentley pronounce that a play some verses attributed to Sophocles, could not have been the production of that author, because καλλεων and πολλον + occurred in them. The learned commentator also on these Grammarians seemed to assent to the opinion of these authors, by not producing a single passage from any Attic writer, in which

+ We mentioned in a note on this part of a former article, that πολλον was used by Soph. Antig. 80. A learned friend has since ingeniously proposed to correct the line by reading μεγαλον.

any of those words were used. They, however, were deceived themselves, and deceived us also; for though χρυσός may be strictly attic, and χρυσοῦς strictly Ionic, yet we find the following instances of the usage of χρυσέος in the Iambic verses of Euripides:

Hipp. 82. χρυσέας
Elect. 62. χρυσέων
Elect. 319 χρυσέαις
Phaeth. ap. Stob. 38. 10. 378 } χρυσέα
Erecth. ap. Lyc. in Leocr. p. 222 } χρυσέας

χρυσέων occurs in Menand. Ἀλιεῖς, frogm. 6. which, however, Bentley, p. 6. corrects into χρυσῶν, and says: "ἀλλ' χρυσέων, obscurum, Ionicum est, neque in Attica Comœdia stare potest."

On these authorities Mr. H's χρυσέα may be defended. He, indeed, has augmented our number of instances by citing Soph. Trach. 1115. — To strengthen his defence, he adds, Oed. Col. 1105, which, though a Chorus, he says might justify the word in Iambics. But in this he is mistaken, as, indeed, he is, when he quotes Sappho and Anacreon for the same purpose. The licence which the Tragic Writers indulged themselves in, in their Doric Choruses

can never vindicate the liberties
taken in their attic Iambics. Much
less can we, in this case, admit the authority
of Anacreon, who wrote in the Do-
ric dialect, and generally in a different species
of Iambic, or of Sappho, whose metre
was totally different, and who em-
ployed the Doric dialect in her
compositions.

Jaus.

Θναλοῖσιν, ὧν καὶ χρυσέᾳ

Oed. Col. 1105.

though in a chorus: or even by,

Χρυσέον ηλθες. Sapph. Od. 1. 8.

Και χρυσεην φαρεϊρην. Anacr. 14. v. 6

Και χρυσεως παλένλας. Anacr. 17. 14.

Should it ſtill be urged that χρυσεᾳ is an Ioniciſm, an objector might be referred to what MARKLAND has obſerved on v. 36. Iph. Taur. ~~Aul.~~ which obſervation has been quoted under v. 8. Od. 4. And in more general terms it might be anſwered, "Hujuſmodi artificio aliquo, pro vario cujuſque linguæ ingenio, ſemper utitur poeſis. Cernitur autem id duobus potiſſimùm; primo gloſſarum, ſive peregrini ſermonis, uſu; tum vocum receptarum anomaliis quibuſdam, ſive formis inſolentioribus. Notum eſt, quantum in hoc genere ſibi permiſerint poetæ Græci; quorum lingua præ cæteris omnibus, propter dialectorum, quæ in diverſis Græciæ rebuſpublicis, obtinuerunt, varietatem et copiam, hujuſmodi licentiis erat maximè opportuna *."

* Lowth, Præl. 3. p. 33. edit. tert.

Whatever objection might be made to the concluſion of the iambics Εις Ῥεδυκιναν, on account of its imbecillity, yet it is written "ex Græco more" in its repreſentation of human life.

Μη φυναι τον ἀπαυλα νι-
κᾶ λοξον· το δ' επει φανῆ,
Βηναι κειθεν ὁθεν περ ἡκει,
Πολυ δευτερον, ὡς ταχιστα.
Ὡς ευτ' αν το νεον παρῆ
Κυφας αφροσυνας φερον,
Τις πλαγχθη πολυμοχθος εξω;
Τις υ καματων ενι;
Φονοι, στασεις, ερις, μαχαι,
Και φθονος. Το, τε καταμεμπτον
Επιλελοιχε πυματον
Ακραιες, απροσομιλον,
Γηρας αφιλον, ἱνα προπαυλα
Κακα κακων ξυνοικεῖ *.

Oed. Col. 1289.

How far ſuch melancholy doctrine may be conſonant with truth, morality, or the more enlightened and comfortable philoſophy of Chriſtianity, is not the queſtion. The lines

* See alſo Ω γενεαι βροτων, &c. Oed. Tyr. 1210.

under

the Ionicisms and Doricisms are perhaps more frequent in Eschylus, than in the other Tragedians. Brunck. ad Pers. 155. They are also found in Sophocles and Euripides, Cont. Brunck ad Hippp. 1410. Valck. ad Phoen. 120. et Diatr. p. 281. But though in some words we find these dialects mixed with the Attic, yet and a modern writer is to suppose, that he may indiscriminately, et suo periculo admit them into his compositions, of which chasteness, and correctness must ever be among the principle excellency. But we again repeat, that he must use no word, nor take any metrical liberty, nor employ any dialect, for which he cannot produce good authority in the writers of that dialect, which he adopts. In the Greek authors we find the Greek of those writers who lived when the language flourished, and not as in Latin, where we find the language corrupted by barbarisms of later times, which it has been by the barbarisms of later times. Scholiasts, and Epigrammadists.

Mr H. defends the conclusion of this Ode by asserting it to be ex Græco more. We objected to it, on another account, but, however, we shall not insist on this point —

XXIX. 13. τῆς for ταύτης defended from Sophocles.

24. Corrected. In our remarks on this ode, we observed, that Sophocles constantly imitated Homer. On which Mr H. takes an opportunity of entering in the discussion of ~~this~~ a point of some importance, ~~in which~~ which is the authenticity of Homer's ~~for the truth of our assertion~~ [illegible] poems, in the [illegible] of which he displays much taste and learning.

We cannot allow ourselves room enough to enter in a detail of the arguments which Mr H. produces, but must content ourselves with referring him to the Apology, from p. 134 to p. 192, and to assure him that he will find both taste and learning displayed by our Author

under consideration were intended to be conformable to the Grecian way of thinking, and if they are so, they do not deserve censure.

Od. 29. 13. The use of τῆς for ναύῃς has been proved in Od. 28. and Od. 5. to be strictly Sophoclean.

V. 24. There is force enough in the objection to ὕπνον without a prepositon, to make an amendment necessary:

Παις ἑῖ κοιμᾶται, (μαλακος νυν δ' εμπεσεν ὕπνος.)

The Homeric usage of this verb εμπεσεν is to put the thing which acts in the nominative case, and that which is acted on, in the dative:

Επει χολος εμπεσε θυμῳ. Il. 9. 436.

and if the object acted on be a person, then the dative case may be omitted, as we find in Sophocles,

—— —— —— Πριν εμπεσειν
Σπαραγμον, ἡ τιν οἰστρον, ἐς πυρων με θῃς.
Trach. 1269.

in which passage μοι is to be understood after εμπεσειν, and σπαραγμον with οἰστρον in sense precede the verb.

It is obſerved by the Reviewer that Sophocles conſtantly imitates Homer. The mention of this gives me an opportunity of introducing a diſcuſſion, for the length of which, an apology would be requſite, if the ſubject of it were not of ſome little importance in the hiſtory of letters, and if it did not relieve the wearineſs of examining all that verbal and unintereſting criticiſm with which this defence of the Monoſtrophics muſt neceſſarily abound.

The ſubject then of this diſcuſſion will be the antiquity of the Iliad and Odyſſey, Homer's poems; in ſupport of which antiquity Sophocles will hereafter be cited; ſo that the diſcuſſion will not be altogether foreign to the purpoſe, as it will originate from the Reviewer's remark, and tend to confirm the truth of it.

Were any one * inclined to diſpute the antiquity of Homer's poems, he might be argued with in this manner:

* It is by no means clear, that Mr. Macpherſon has not his doubts on this point: for, ſpeaking of himſelf and of his opinion about Homer, he ſays, "His thoughts concerning his (i. e. Homer's) perſon, and the age, in which he lived, are ſo ſingular in themſelves, that, without a more minute examination of the ſubject, he ſhall not venture to lay them before the public." See Pref. Tranſlat. Hom.

There

in the examination of this subject.

There are two kinds of evidence by which the antiquity and authenticity of writings may be proved; namely, external and internal. And of external evidence there are two kinds, namely, that which is barely nominal, and that which is relative. By nominal evidence I mean that kind of evidence which is given by an author's being only *named* by ſubſequent writers, and that which is included under the *teſtimonia*, commonly prefixed to all books. But this evidence carries with it very little weight; for the utmoſt it can prove is only that there did exiſt ſuch an author; but it will not follow from thence that the writings, which paſs under that author's name, are authentic and certainly his. On this evidence therefore it is needleſs to dwell. But there is another kind of external evidence, which I call relative; by which I mean, the teſtimony that one ſubſequent or contemporary writer gives to another, by referring to, by imitating, by illuſtrating, by enlarging upon, and even by citing paſſages from his work. Now, on this evidence we may depend with ſome degree of certainty, and therefore it will be worth while to conſider how far the authenticity and antiquity of Homer's poems are ſupported by ſuch evidence.

Of the writers who have criticiſed on Homer, the principal are EUSTATHIUS, MACROBIUS, LONGINUS, QUINTILIAN, DIONYSIUS HALICARNASSEUS, and ARISTOTLE.

EUSTATHIUS lived in the twelfth century. His commentaries on Homer are voluminous. They contain remarks, not perhaps ſo much his own, as what had been gathered from all preceding critics, on an infinitude of paſſages which are now actually found in the Iliad and Odyſſey.

MACROBIUS was a writer at the end of the fourth century. In the SATURNALIA is a compariſon between Homer and Virgil. In carrying on this compariſon, he quotes at full length more than four hundred verſes out of the Iliad and Odyſſey, as we read them to this day.

LONGINUS is placed in the third century. Now, this critic in ten paſſages of his book on the Sublime, quotes Homer word for word as we read him now: and in many other places refers to him as the ſtandard of excellence and ſublimity.

QUIN-

QUINTILIAN taught rhetoric in the firſt century. His judgement on the writings of Homer, and his eulogy on Homer's unparalleled merit in every point of view, and in treating of every kind of ſubject, whether ſublimity in great or propriety in ſmall things were required; whether a cloſe or diffuſe, a light or grave, an ornamented or ſevere ſtyle, were neceſſary; the manner in which Quintilian has particularized the embaſſy in the ninth book; the quarrel between Achilles and Agamemnon in the firſt; the ſpeeches in the ſecond; the procœmia of the Iliad and Odyſſey; the brevity with which the death of Patroclus is told; the circumſtantial narration of the battle between the Curetes and Ætoli; and, above all, the ſupplication of Priam to Achilles; I ſay, the manner in which Quintilian has particularized theſe things, his eulogy on Homer's merits, and his judgement on Homer's writings, as they are evidently and notoriouſly applicable to the Iliad and Odyſſey which are come down to us, ſo they are very ſtrong proofs that theſe ſame poems which we now have, did exiſt in Quintilian's time, and were actually the ſubjects of his criticiſm.

DIONYSIUS HALICARNASSEUS went to Rome after the battle of Actium, and wrote during the reign of Auguſtus. In his book Περι Συνθεσεως Ονομαζων, he quotes near, if not quite, a hundred lines from the Iliad and Odyſſey, and in many places remarks the excellence of Homer in point of ſtyle, which he commends as being either expreſſive of the thing to be deſcribed, or artfully put together, or remarkably elegant. The lines which he quotes are now found in the Iliad and Odyſſey, and the remarks are immediately and particulary applicable to theſe poems.

ARISTOTLE was born three hundred and eighty years before the Chriſtian æra, and may be ſuppoſed to have been in his prime at about forty years after his birth.

Now though the mention made of Homer in many other places of that imperfect book Περι Ποιητικης, would not prove any thing farther, than that there was ſuch a writer as Homer, who poſſeſſed ſuch and ſuch excellencies, yet there are two places in particular which are applicable to the Iliad and Odyſſey as we now have them. One of the places alluded to ſtrongly characteriſes Homer in

both

both his poems; and the other marks out the plan of the Odyſſey. In chapter the 24th, the critic is commending Homer, becauſe he ſays but little in his own perſon; but after a ſhort preface immediately introduces ſome conſpicuous perſonage with ſuitable manners, and then himſelf diſappears. "Ὁμηρος δε αλλα τε πολλα αξιος επαινεισθαι, και δη και ὁτι μονος των Ποιητων, ὐκ αγνοει ὁ δει αὐτον ποιειν αὐτον· αὐτον γαρ δει Ποιητην ελαχιστα λεγειν. Ου γαρ εστι κατα ταυτα μιμητης. Οἱ μεν ὐν αλλοι αὐτοι μεν δι' ὁλου αγωνιζονται, μιμοῦνται δε ὁλιγα και ὁλιγακις. Ὁ δε ὁλιγα προιμιασαμενος, ευθυς εισαγει Ανδρα η Γυναικα η Αλλο τι Ηθος, και ὐδεν Αηθες, αλλ' εχον Ηθος." Ariſt. Poet. c. 24. In the paſſage juſt cited, we ſee Homer's practice, as it appears in the Iliad and Odyſſey, judiciouſly and appoſitely deſcribed. In that which follows, we ſhall find the outline of the Odyſſey exactly drawn: "Της γαρ Οδυσσειας μακρος ὁ λογος εστιν, αποδημουντος τινος ετη πολλα, και πεπαιτωλατημενου ὑπο του Ποσειδωνος, και μονου ὁντος. Ετι δε των οικοι ουτως εχοντων, ὡστε τα χρηματα ὑπο μνηστηρων αναλισκεσθαι, και τον ὑιον επιβεβουλευσθαι, αὐτος αφικνειται χειμασθεις, και αναγνωρισας τινας, αὐτοις επιθεμενος, αὐτος μεν εσωθη, τους δε εχθρους διεφθειρε." Ariſt. Poet. c. 17.

Since

Since then Ariſtotle has pointed out, that a poet named Homer obſerved ſuch a practice, and that practice is actually what we find in the Iliad and Odyſſey; and ſince moreover he hath given the general ſtory of a poem, which ſtory is the very groundwork of the Odyſſey now extant, there is reaſon to believe that the writings which now paſs under Homer's name, i. e. the Iliad and Odyſſey, did really exiſt in Ariſtotle's time, and were the identical books referred to by him.

Let us now paſs from the commentators who have illuſtrated, and the critics who have quoted and referred to the Iliad and Odyſſey. Let us proceed to conſider the poets who have evidently and apparently written in a manner ſimilar to that obſerved in theſe poems; ſo ſimilar that either the Iliad and Odyſſey muſt have imitated and copied from thoſe poets, or vice verſâ.

The poet, who of all others has written moſt like Homer, is confeſſedly Virgil. This poet has ſo planned and conducted his Æneid, that it is the very counterpart to the ſtories of the Iliad and Odyſſey blended together, ſo that the

the four firſt and ſixth books of the Æneid reſemble the Odyſſey; the fifth, ſeventh, and remaining books, are ſimilar to the Iliad. For not to dwell on more minute particulars, let us ſee how much the Æneid is like the Iliad and Odyſſey in its moſt ſtriking features, and general outlines. Æneas thrown on the coaſt of Africa reſembles Ulyſſes ſhipwrecked on the Phæacian ſhore. Æneas ſends his companions to explore the country; Ulyſſes alſo does the ſame when he came to the land of the Lotophagi, and the iſland of Ææa. Æneas, kindly received by Dido, is like Ulyſſes hoſpitably entertained by Alcinous. The former relates his adventures to the Carthaginians, as the latter does his to the Phæacians. In the courſe of the narration Æneas deſcribes the Cyclops in particular, in the ſame manner which Ulyſſes does. Scylla and Charybdis alſo, as deſcribed by Virgil, are like the ſame monſters painted by Homer. If Æneas is detained at Carthage by Dido, Ulyſſes is alſo retarded from his voyage to Ithaca, by Calypſo of Ogygia. Mercury haſtens the flight of Æneas, and he alſo effectuates the diſmiſſion of Ulyſſes. The

games

games of the Æneid, ſo injudiciouſly *, becauſe unſeaſonably and without reaſon introduced, reſemble thoſe of the Iliad, which were neceſſary to be performed in honour of Patroclus's funeral. The deſcent into hell by Æneas is ſimilar to the evocation of ghoſts by Ulyſſes, but ſuperior to it. The liſt of warriors on the ſide of Turnus is like the catalogue in the ſecond book of the Iliad. The very injudicious abſence of Æneas, on whom all depended, from the ſcene of action, is a vicious † imitation

* A quelque propos cette tempête au cinquiéme livre? préciſement pour aller en Sicile fair une deſcription de jeux funèbres. C'étoit une belle ſcène qu'il falloit placer quelque part. Homère la place après tous les combats, longorum operum finis, dans l'endroit de plus naturel, après la mort de Patrocle, et il a l'addreſſe d'y faire combattre les uns contre les autres les hèros Grecs, qu'on a vûs dans le poëme, pour évaluer avec préciſion leur valeur, et régler leurs rangs. Ce n'eſt pas pour celébrer un anniverſaire; mais pour honorer des funéralles. Pourquoi Enée n'avoit-il point fait ces jeux l'annee précédente dans le temps conſacré pour les obſeques? Il s'en aviſe un an après. D'ailleurs à quoi ſert-il de nous montrer de gens qu'on ne connoit pas, qui ne reparoîtront plus dans le poëme, ou qui y paroîtront dans un autre genre que celui où on les a vûs? Abbe Batteux. Princip. de la Literat. vol. II. p. 398.

† Pourquoi Enée va-t-il lui-meme chercher du ſecours?

tion of the abſence of Achilles from battle. If Æneas * has celeſtial armour, Achilles has alſo the ſame. The fine night-ſcene of Dolon and Diomed is reſembled by the epiſode of Niſus and Euryalus. The phantom which wore the image of Turnus is drawn like the phantom which repreſented Æneas in the Iliad. The funeral proceſſion in which Æneas ſends Pallas to be buried, anſwers to the pomp with which Achilles paid the laſt rites to Patroclus. The Trojans in the Iliad propoſed a truce for bury-

cours? Il falloit apparement qu'il fut abſent comme Achille, afin de faire voir a ſon retour ſa ſuperiorite ſur Turnus, qu'aucun héros Troyen n'avoit pû arrêter pendant ſon abſence. Mais cette abſence eſt une imprudence. Quel dieu lui avoit répondu que ſon camp ne ſeroit point forcé? Si Turnus l'avoit emporté, comme cela a manqué d'arriver, qu'auroit fait Enée á ſon retour, avec ſes troupes auxiliares? Achille ſe sépare, il eſt vrai; mais il eſt à portée de défendre les vaiſſeaux, ſi Hector pouſſe trop loin ſes ſuccès; et il les défend en effet, quand cela arrive. Batteux, vol. II. p. 399.

* Vénus apporte à Enée des armes divines: n'avoit-il donc point d'armes auparavant, lui qui avoit tant combattu? Thétis en apporte à Achille dans l'Iliade; mais Achille n'en avoit plus. Il avoit prêté les ſiennes a Patrocle, et Patrocle les avoit perdres, en mourant de la main d'Hector. Virgile vouloit avoir le plaiſir de décrire les deſtins brillans d'Auguſte. Batteux, vol. II. p. 400.

ing

ing their dead, as the Latins do in the Æneid. Turnus and Drances diſagree in their opinion, as Hector and Polydamas do in B. 18. of the Iliad. Though indeed it has been ſaid by ſome critics, that Mark Antony is drawn in the character of Turnus, and Cicero in that of Drances. Latinus diſſuades Turnus from the ſingle combat; Priam does the ſame to Hector. Turnus is importuned by Amata and Lavinia; Hector by Andromache and Hecuba. A ſolemn ſacrifice is made by Latinus and Æneas, as by Hector and Agamemnon, before the ſingle combat. Æneas is wounded by a treacherous dart; Menelaus experiences the ſame perfidy. At length as Hector is killed by Achilles, ſo Turnus falls by the ſword of Æneas.

Now though it were granted, that the ſimiles of Virgil, which reſemble thoſe of Homer, may be the effects of chance (which yet is a very improbable ſuppoſition), ſtill it can never be conceived that ſo manifeſt a ſimilarity of ſubject, ſuch continual reſemblance of parts, ſuch conſtant imitation of each other, which are found between the Æneid, and Iliad and Odyſſey, can have proceeded from any thing

but

P. 70. χρονος is ~~used~~ usually for time but specifically for a protracted time χαιρον επι χρονον. Indicates meant to object to the indiscriminate use of χρονος in the plural — but to Mr. H. using it for the times or seasons of youth and manhood — Cont. Suicida.

It seems to be used for portion of time in the 2d. example —

105. Or granting various constructions to be given to δε. it is or — Yet an instance of same adverb, which is not a Negative one must be produced.

εωνίσα. Phœn. 1267. Philoc. 1468.

Παιάων. Heath. 609.

δυσπλέεις. Ovid. 250.

τείχεων. Ovid. 246.

ὡς πρός. K. Π. 1. p. 15. 38. p. 106.

χαλκεον. Cyclops. 391.

12 Se in initio. 90.
13 Vap — p. 107.
14 68
15. 69
16 71 894.
17 90.
18
19
20. 106
21
22. 109
23. 110.
24. 111
25. 113
26 117
27
28
29 133

Harshness in tone or Voice
passages —

but direct deſign. Therefore either the Æneid muſt have been the original, or the Iliad and Odyſſey. If the Æneid, then it was firſt written. But that it was not firſt written, but, on the contrary, that the Iliad and Odyſſey were prior to the Æneid, has already been proved in part by the references of Ariſtotle, and will be further evinced by another profeſſed imitator of Homer, that moſt admirable of all the Greek tragedians, who had a proper mixture of the φοβερον and ελεεινον, without running into exceſs on either ſide, the incomparable Sophocles.

This poet being born in the four hundredth and ninety fifth year before the Chriſtian year, continued writing moſt probably till the four hundredth and twentieth year before the ſame æra; for it is well known he was of an advanced age, when he compoſed the Oedipus Coloneus. Of the tragedies of Sophocles there is not one, which does not take part of its ſtory from Homer's writings; and three of the ſeven plays have perpetual alluſions to thoſe writings, and in many parts are imitations of them. The Trachiniæ ſeems to have derived leaſt from that ſource; but even in this play

we find the death of Iphitus occaſioned by Hercules related in a manner different indeed from Homer's, but yet ſo as to give us reaſon to think, that Sophocles had in his mind the twenty-firſt book of the Odyſſey, v. 25. The fable on which the Oedipus Tyrannus is founded occurs in B. 11. v. 270. of the Odyſſey. The name of Επικαστη indeed is ſubſtituted for Ιοκαστη; but the circumſtances of her marrying her ſon, and upon the diſcovery of this marriage, deſtroying herſelf, are related by Homer; and alſo, that Oedipus was king of Thebes. The plague at Thebes is in imitation of the plague, which in the opening of the Iliad is ſaid to have deſtroyed the Greeks. Tireſias (who is often mentioned in B. 11th of the Odyſſey) acts a ſimilar part to that of Calchas; and the rage which Oedipus conceives againſt the Theban prieſt correſponds with Agamemnon's anger againſt the Grecian. The quarrel too between Oedipus and Creon may be thought to reſemble that between Agamemnon and Achilles. So far as the Oedipus Coloneus and Antigone relate to the Theban war, they too have a reference to Homer, who in Il. B. 4. v. 376.—398.—B. 5. v. 802.—808.—B. 14.

B. 14. v. 113—114. makes mention of the Theban ſtory. The Philoctetes, a romantic, intereſting, and charming play, has for its principal characters Philoctetes, Ulyſſes, and Neoptolemus, all Homerical perſonages. The ſituation of Philoctetes in the iſle of Lemnos, the wound with which he was afflicted, the neceſſity, under which the Greeks would lie, of ſoon recalling him, are circumſtances mentioned by Homer in Il. B. 2. 721. The craft of Ulyſſes is the ſtriking characteriſtic by which that hero is diſtinguiſhed throughout the Iliad and Odyſſey. The generous and high ſpirit of Neoptolemus, who ſpurns at the idea of telling a lie, is ſuitable to the opinion we form of him when we read B. 11. v. 512—536 of the Odyſſey, wherein his virtues ſo becoming his years are ſet forth in ſuch a manner to his father's ſpirit, that

—— —— Ψυχη δε ποδωκεος Αιακιδαο
Φοίβα, μακρα βιβωσα, κατ' ασφοδελον λειμωνα,
Γηθοσυνη, ὁ οἱ ἡον εφην αριδεικεσον ειναι.
Od. 11. 537.

Nothing can be conceived more natural, than that Philoctetes after an abſence of many years

from the Grecian army, ſhould not only cry with ecſtaſy, on hearing again a Grecian voice,

Ω φιλ[ᾶ]ον φωνημα· φευ το και λαβειν
Προσφθεγμα τοιωδ' ανδρος εν χρονῳ μακρῳ.
Phil. 237.

but ſhould alſo be impatient to enquire for thoſe of his former companions, whoſe memory he reſpected. Accordingly at v. 330. a dialogue enſues between Neoptolemus and Philoctetes, in which the latter particularly aſks for information about Achilles, Ajax, Patroclus, and Neſtor. It were loſs of time to prove, what every one muſt know, that theſe are all Homeric characters. Then again, the ſailor, who comes diſguiſed like a merchant, tells Neoptolemus, that Ulyſſes and Diomed (v. 600.) are ſailed together in order to bring back Philoctetes to the Grecian camp. The aſſociating of theſe two heroes together in ſuch an enterprize is entirely after the practice obſerved by Homer, who ſends them together after the horſes of Rheſus, that valour might be tempered with wiſdom, and wiſdom ſtrengthened by valour.

The ſtory then on which the Philoctetes is founded, the principal characters introduced in

it, and the manner in which thoſe characters act, being all taken from Homer, we may ſafely pronounce this play to be truly Homerical.

Equally Homerical alſo is the Electra. The very opening of it is in imitation of that paſſage of the Odyſſey, wherein Minerva points out to Ulyſſes, on his return to Ithaca, the ſeveral moſt conſpicuous parts of the iſland:

Φορκυνος μεν ὁδ' εϛι λιμην, ἁλιοιο γερονϑος·
Ἡδε δ' επι κραϑος λιμενος τανυφυλλος Ελαιη·
Αγχοθι δ' αὐϑης ανϑρον επηρϑον, ηεροειδες,
Ἱρον Νυμφαων, αἱ Νηϊαδες καλεονϑαι·
Τϑο δε τοι σπεος ευρυ καϑηρεφες, ενθα συ πολλας
Ερδεσκες Νυμφαις τελεσσας ἑκατομβας·
Τϑο δε Νηριϑον εϛιν ορος, καϑαειμενον ὕλῃ.

Od. 13. 345.

The return of Oreſtes to Mycenæ, and the vengeance, which he would take on Ægyſthus, are mentioned in Homer's Odyſſ. B. 1. 32--43.

The fame, which Oreſtes acquired by having killed the murderer of his father, is intimated in the Odyſſ. B. 1. v. 298—300.

The guilt of Ægyſthus and virtue of Oreſtes are again ſpoken of in Odyſſ. B. 3. v. 193—198.

The death of Agamemnon, occaſioned by the ſubtilty and artifice of Ægyſthus and Clytemneſtra, is mentioned in Odyſſ. B. 3. 234. The ſame ſubject (with the uſurpation of Ægyſthus over Mycenæ, the return of Oreſtes, and the vengeance which the ſon took on the ſlayer of his father,) occurs in the ſame book, v. 303—310.

The treachery of Ægyſthus, and barbarous manner in which Agamemnon was killed, are related in Odyſſ. B. 4. 521—537. and added to theſe facts is the cruelty of Clytemneſtra in B. 11. v. 408—425.

Few ſtories of antiquity ſeem to have been more famous than this of Agamemnon's death, and the vengeance taken on Ægyſthus by Oreſtes, if we may judge from the frequent mention made of it in Homer, and from its being the foundation of three plays by three different authors, the Agamemnon by Æſchylus; the Electra, by Euripides; and one of the ſame title, now under conſideration, by Sophocles.

But

But Sophocles hath not only founded his play on the Homeric ſtory; he hath moreover, in one particular paſſage, obviouſly imitated his favourite bard: for the chariot-race, in which Oreſtes is feigned to have been killed, is undoubtedly copied from the chariot-race deſcribed in the twenty-third book of the Iliad. So that we may fairly conclude that not only the Philoctetes, but the Electra alſo, are ſtrictly Homerical plays.

Perhaps the Ajax* will be deemed more Homerical than either of the other two. The ſituation of Ajax's tent, ενθα ταξιν εσχαλην εχει, v. 4. agrees with Homer's words in B. 8. v. 222. Il.

Στη δ' επ' Οδυσσηος μεγακηϊ νηϊ μελαινη,
Ἡρ' εν μεσσαλῳ εσκε, γεγωνεμεν αμφοτερωσε,
Ημεν επ' Αιανλος κλισιης Τελαμωνιαδαο,
Ηδ' επ' Αχιλληος, τοι ρ' εσχαλα νηας εϊσας
Ειρυσαν, ηνορεη πισυνοι, και καρτεϊ χειρων.
Il. 8. 222.

* This play ſeems to have more of the Doric dialect than any other. The reaſon is, becauſe the ſlaughter of cattle, which belonged to the Βυκολοι Ανδρες, was the groundwork of the fable, ſo that rural imagery and bucolic language were peculiarly proper to be introduced.

The epithet Σακεσφορος, v. 19. alludes to the φερων σακος, ηϋτε πυργον. Il. 11. 485.

Why ſhould Ulyſſes be employed in ſearching out the perpetrator of the atrocious fact, that had been committed, but becauſe he had been ſent as a ſpy in the Iliad? That cowardice, which he often betrays in the Iliad, is diſcovered alſo in v. 76. of the Ajax.

Tecmeſſa is equally concerned for Ajax, as Briſeis is for Achilles when Patroclus lies dead.

The pathetic ſpeech, which ſhe makes (v. 485.) in order to diſſuade Ajax from any deſperate attempt, is a cloſe imitation of Andromache's ſpeech in B. 6. of the Iliad. And with the reply of Hector may be compared the anſwer made by Ajax, though it be in terms more ferocious and obdurate. The very circumſtance of Hector's taking his ſon is not omitted by Sophocles. Ajax alſo takes Euryſaces, and ſays (moſt highly in character) when he bids Tecmeſſa bring him,

Αιρ' αυλον, αιρε δευρο· ταρβησει γαρ ου
Νεοσφαγη τεκνον γε προσλευσσων φονον,
Ειπερ δικαιως ες' εμος τα πατροθεν.

Aj. 545.

In

In the lamentation of Teucer over his brother, mention is made at v. 1048. of the fatal purpoſes, to which the mutual gifts of Ajax and Hector had been applied. Theſe gifts are the belt given by Ajax, and the ſword by Hector, in book 7. v. 303. of the Iliad.

The mention, which Teucer makes of his being illegitimate, and the taunting manner in which Menelaus jeers him as being an archer, are circumſtances intimated by Homer in B. 8. 281. of the Iliad.

Now, whoever will be at the pains to compare the ſeveral paſſages cited from Homer with the ſeveral paſſages in the plays of Sophocles, cannot but conclude that at leaſt in the Ajax, Electra, and Philoctetes, the tragic poet confeſſedly meant to copy from and imitate the epic bard; and that in the four other plays there is ſtrong reaſon to think that Sophocles very often had Homer in his mind.

But if Sophocles in three plays copies from and imitates Homer, then Homer's writings muſt have been prior to thoſe of Sophocles; and thus we have an additional proof of the

anti-

antiquity of the Iliad and Odyſſey. For as it is well known that Sophocles lived more than two thouſand years ago, and yet was ſubſequent to Homer, it follows of courſe that Homer's writings are as much more than two thouſand years old, as Homer was prior to Sophocles.

Thus then we have fixed the loweſt date of Homer's writings at more than two thouſand years; which date is aſcertained by the apparent imitation of thoſe writings by two capital poets, and by the remarks on the Iliad and Odyſſey (remarks which are applicable to no other writings extant,) made by ſix moſt eminent critics, the authenticity of whoſe works has never been queſtioned. And this argument for the antiquity of Homer's Iliad and Odyſſey is ſo irrefragable, that I ſee but one way by which it can be overturned: and that is, if any one ſhould ſay, that "'tis very true theſe poets have ſo apparently imitated, and theſe critics have illuſtrated ſome writings called indeed Homer's; but not the writings which we *now* have, for *they* are all forged ſince the time of thoſe poets, and at leaſt ſince the time of Macrobius." But an adverſary, who could be mad

mad enough to urge ſuch an objection, muſt ſupport his argument by ſaying, that the forger * of the Iliad and Odyſſey had all theſe

* A ſuſpicion has ſomewhere or another been hinted, that the two laſt books of the Iliad were not written by Homer. But (beſides the chariot-race in the Electra) the latter ſcenes in the Ajax of Sophocles moſt certainly prove thoſe books to have been at leaſt of higher antiquity than that of Sophocles himſelf; for the anxiety, which the tragic poet makes Teucer manifeſt for the burial of Ajax, is plainly in imitation of the concern ſhewn by Achilles and Priam for the funeral obſequies of Patroclus and Hector. It might be ſaid too (and I believe has been ſaid by others) that no one but Homer could have conceived ſo fine an idea, as that of bringing Priam and Achilles together; or could have exhibited ſo affecting a ſcene, as that of a father kiſſing the very hands which had been imbrued in the hands of his children. This interview alone ſtamps the laſt book of the Iliad as the production of Homer, and of Homer only.

" Homer and the Greek tragedians have been likewiſe cenſured, the former for protracting the Iliad after the death of Hector; and the latter, for continuing the Ajax and Phæniſſæ after the deaths of their reſpective heroes. But the cenſurers did not conſider the importance of burial among the ancients; and that the action of the Iliad would have been imperfect without a deſcription of the funeral rites of Hector and Patroclus: as the two tragedies without thoſe of Ajax and Eteocles: for the ancients eſteemed a deprivation of ſepulture to be a more ſevere calamity than death itſelf." Eſſay on Pope, p. 129. 2d edit.

critics

critics and poets before him at the time he was writing, and conformed the ſtories and whole portions of verſes agreeably to what he found in Virgil, Sophocles, Ariſtotle, Dionyſius, Longinus, Quintilian, and Macrobius. For if he had not all theſe books before him, it would be beyond the poſſibility of chance, that the forger ſhould ſo frame the works as to make them correſpond exactly with the imitations, remarks, and citations of ſo many different writers. But an argument ſupported by ſuch an aſſertion would be deemed futile, becauſe it would be founded on a ſuppoſition which could not be admitted, viz. that any one man or any ſet of men could poſſeſs ſufficient abilities and art to make the Iliad and Odyſſey, though a later forgery, correſpond with Sophocles, Virgil, and the ſeveral Homerical critics, as exactly as Sophocles, Virgil, and thoſe critics now correſpond with Homer, from having nothing more to do than to conform themſelves to him who was prior to them. Which ſuppoſition would be inconceivable. And one might as ſoon imagine the whole to be leſs than its parts, as believe either that the greater works the Iliad and Odyſſey were written after

thoſe leſs ones, the critiques; or that the Iliad and Odyſſey, which are infinitely more extenſive, are only copies after two poets, whoſe works are more confined, in their ſubject and execution. And thus an objector would be reduced "ad abſurdum," if not "ad impoſſibile," and ſo by every law of reaſoning his objection would fall to the ground.

We have traced then the antiquity of the Iliad and Odyſſey, from the time of Euſtathius in the twelfth century after the Chriſtian æra, to the time of Sophocles, who lived four hundred and twenty years before that æra commenced. And now to the proof of Homer's antiquity, which reſted on the imitations of him made by Sophocles, may be addded the teſtimony of Plato, and Herodotus.

As Plato was born 429 years before the Chriſtian æra, but Sophocles 495, Sophocles of courſe is the elder by ſixty-ſix years. By citing therefore the teſtimony of Plato, it is not meant that Homer's antiquity can be carried quite ſo far up by his references and quotations, as it has been by the imitations of Sophocles.

But

But the difference of ſixty-ſix years being of little ſignification in a controverſy of this kind, it is preſumed that if Homer's writings can be proved to have exiſted in Plato's time, no objection would be made to their exiſtence ſixty-ſix years previous to Plato.

The writings of Homer then certainly did exiſt in the time of Plato; for beſides the innumerable paſſages, in which that philoſopher ſometimes praiſes and ſometimes cenſures Homer, and beſides that it evidently appears from all which is ſaid of Homer, that the Homer who was baniſhed from Plato's republic, but with a crown, was the identical poet whoſe works we read at this day, there is yet ſtronger evidence to prove, that the Iliad and Odyſſey were then actually extant. And this evidence ariſes from the very frequent quotations, which Plato makes from Homer. Many are the verſes cited at full length; and there are alſo many paſſages in which Plato interſperſes Homeric phraſes, in the ſame manner as the fathers do the texts of Holy Scripture. But the quotations made by Plato correſpond with the lines, which we now find in the Iliad and Odyſſey; there-

therefore it may be concluded that the Iliad and Odyſſey exiſted in his time, as it does now.

Herodotus is reckoned to have been born about four hundred and eighty-four years before the Chriſtian æra; and therefore may be called cotemporary with Sophocles. This hiſtorian in his ſecond book, c. 53. conjectures that Homer was prior to himſelf four hundred years. Which conjecture if any one will admit, the antiquity of Homer would then be carried up to more than two thouſand ſix hundred and ſixty years ago. I will not however avail myſelf of Herodotus's bare opinion, to fix Homer at that period: but I may be allowed to argue for the exiſtence of the Iliad and Odyſſey at leaſt when Herodotus wrote: and this is evident from one ſingular circumſtance, viz. * The language and ſtyle of Herodotus bear as great a reſemblance to the language and ſtyle of

* Μονος Ηροδοτος Ὁμηρικωτατος εγενετο; Στησιχορος τε πρωτερον, ὁ τε Αρχιλοχος· πλειων δε τουτων μαλιστα ὁ Πλατων, απο τε Ὁμηρικης εκεινης πηγαιτατος εις αυτον μυριας ὁσας παραλλοπας αποχειλευσαμενος. Longin. ſ. 13. This is a confirmation of what has been ſaid on the manner in which Plato and Herodotus eſtabliſh the antiquity of the Iliad and Odyſſey, by their imitation of the ſtyle, in which thoſe poems are written.

Homer,

Homer, as Livy's diction does to that of Virgil. So that, were any one diſpoſed to ſay that Homer was not elder to Herodotus, yet from this ſimilarity of ſtyle he ought in reaſon to allow that the two writers were at leaſt cotemporaries. And even thus we ſhould maintain the ground, on which we had ſettled Homer to have exiſted at a period exceeding two thouſand years.

And ſo much for external evidence.

In order to place the Iliad and Odyſſey ſtill higher, we muſt have recourſe to internal evidence. But before this evidence is produced, I muſt premiſe three things:

1. That, without exaggerating as the ancients did when they ſaid that the principles of every art and ſcience were to be deduced from Homer, we may ſafely conclude from the knowledge which he diſplays in his works, that he was acquainted with all the learning, and all the arts and ſciences known in his time.

2. That, as the manner of Homer in deſcribing any thing relating to the arts and ſciences, whether it be the art of war, or agriculture,

culture, the gymnaſtic or mechanic arts, whether it be the ſcience of architecture, aſtronomy, divination, geography, hiſtory, or politics; I ſay, that as the manner of Homer in deſcribing any thing, which relates to either of theſe arts, is to be ſo circumſtantial, that not a ſingle article within the compaſs of his knowledge is omitted by him; it may be collected, that if on any occaſion he has omitted to mention ſome particular articles (which articles he probably would have known, had they been known at all to his countrymen,) then theſe articles were ſuch as to the Greeks were yet unknown.

And 3. If it may be inferred from Homer's ſilence, that certain articles relative to arts and ſcience were in his time unknown to Greece in general; and yet it is clear that afterwards they were well known; then it will follow, that Homer wrote in an age when Greece was but beginning to improve in civilization and knowledge, which in the Grecian hiſtory is an early period.

If theſe premiſes are good, then it will appear that Homer was an early writer, at leaſt ſo far as the hiſtory of Greece is concerned.

There are then five articles, relating, the firſt to legiſlation, the ſecond to navigation, the third to aſtronomy, the fourth to dreſs, the fifth and laſt to a valuable part of commerce, omitted by Homer. From which omiſſion we may conclude, that thoſe articles were unknown to Homer. And if unknown to Homer, as he was ſkilled in all the learning and ſcience of his time, they were unknown to the Greeks in general. And if unknown to the Greeks in general, then were the Greeks as yet but in a rude ſtate comparatively ſpeaking with what they afterwards attained to: and as that rude ſtate was at an early period, and yet Homer lived in that ſtate, it follows that Homer alſo was at an early period; which will appear more fully from conſidering the five articles omitted by him.

1. It is well obſerved by KEDDINGTON, that "Greece ſhould ſeem to have had no uſe of written laws in his (i. e. Homer's) time, from the word Νομος not being to be found either in the Iliad or Odyſſey: and accordingly in the third compartment of Achilles's ſhield, we are told that two talents of gold were to be given

to the elders, who pronounced the moſt equitable judgement: Δικη is the word uſed here, and Θεμιστα occurs in ſeveral places in the Iliad *."

This remark is juſt in every point, excepting that the author of it has not expreſſed his own meaning in terms ſufficiently full. He intended to ſay, no doubt, that the word Νομος did not occur in Homer, ſignifying "a written law," and not that it did not occur at all. For it does occur very often, but always ſignifies "a paſture," except in Il. 20. 249. where ἑπτεων τωλυς νομος is uſed metaphorically, and νομος ſignifies either "a proviſion" or "quantity," or (as we ſay in Engliſh) "a large field of words †."

The kings in Homer's time ſeem to have been little more than chief warriors and judges. And in their judicial capacities, they do not

* Keddington's Critical Diſſertations on the Iliad, p. 38.

† On Il. 20. v. 20. is the following note, which confirms *Keddington*'s remark: "Νομος, accentu in penultimâ, quæ vox *legem* ſignificat apud Homerum non reperitur; quod præter grammaticos, obtavit etiam Joſephus, lib. 11. contra Appionem." See Clarke's Homer.

appear to have had any written laws by which to decide controverſies, but only the natural ideas of juſtice; or, as we ſay in common, the law of nature. Hence it is, that Ulyſſes in the ſecond Iliad ſays,

——— ——— ——— Εἷς κοιρανος ἐϛω
Εἷς βασιλευς, ᾧ ΕΔΩΚΕ ΚΡΟΝΟΥ ΠΑΙΣ
αἱκυλομητεω
Σκηπτρον τ' ηδε ΘΕΜΙΣΤΑΣ, ἱνα σφισιν ἐμβασιλευη. Il. B. 2. 204.

in which paſſage we ſee, that the θεμιϛας by which kings were to govern, were the gift of Jupiter; by which nothing elſe can be underſtood, than the law of nature proceeding immediately from heaven. And this interpretation will be confirmed, if we compare with this paſſage, another in B. 1. 238.

——— ——— Νυν αυτε μιν ἱες Αχαιων
Εν παλαμῃς φορεῦσι δικασπολοι, οἱτε Θεμιϛας*
Προς Διος ειρυαται ——— ———

where the θεμιϛες are expreſsly aſſerted to be from Jove.

The

* Let us not be haſty in aſſerting that the heathens had no notion of the eternal and immutable difference of right and wrong. Dr. Clarke himſelf has not maintained

The firſt lawgiver, among the Greeks, whoſe life is recorded with any ſhadow of authenticity, is LYCURGUS. This king of Sparta is placed by Rollin at 884 years before Chriſt. And the next to him in order of time, is DRACO, archon of Athens; and then SOLON, both of whom are placed 604 years before the Chriſtian æra. The laws of Solon, it is well known, were expreſsly called Νομοι, to diſtinguiſh them from the inſtitutions of *Draco*, called Θεσμοι. And there is ſome reaſon to think that the laws were FIRST called Νομοι in Solon's time, from the derivation of the word; as it comes from Νεμω "diſtribuo," and is founded upon the idea of a legiſlation, which will diſtribute impartial juſtice to all: whereas the Θεσμοι of Draco were abſolute decrees, the

tained this doctrine more poſitively, than it is taught in theſe noble lines,

Ουδε σθενειν τοσσδον φαμην τα σα
Κηρυσματ', ως ΑΓΡΑΠΤΑ κ' ΑΣΦΑΛΗ Θεων
Νομιμα δυνασθαι θνητον ονθ' υπερδραμειν.
Ου γαρ τι ΝΥΝ γε, κα', ΧΘΕΣ, αλλ ΑΕΙ ποτε
ΖΗ ταυτα, κ' ουδεις οιδεν εξ ὁτου φανη.

Soph. Ant. 459.

The words are ſpoken by Antigone to Creon. They evince that man is under a moral obligation, which never can be diſpenſed with, or ſuperſeded.

very eſſence of which was that ſevere principle, that all offences were equally criminal: and Lycurgus's poſitive decrees ſeem to have been ſo marked with rigor and auſterity, that they deſerve to be called rather Θεσμοι than Νομοι. According to the Νομοι equity might be obſerved; but with regard to the deciſions of the Θεσμοι, it might be ſaid, "ſummum jus, ſumma injuria." To take therefore the loweſt date of the time when laws (νομοι) were certainly eſtabliſhed, let us fix upon the five hundredth and fiftieth year before the Chriſtian æra, which will be allowing fifty years for the maturity of Solon's age. If then we fix that νομοι were at that period firſt eſtabliſhed, and if it appears that Homer lived before their eſtabliſhment, (as there is certainly reaſon to believe he did, from his total omiſſion of the word νομος "a law") it will follow that Homer's antiquity is advanced almoſt ſeventy years higher than it was proved to be by the teſtimony deduced from the imitation of the Homeric ſtyle by Herodotus; for Herodotus lived four hundred and eighty-four, but Solon is reckoned to have flouriſhed five hundred and fifty years before the Chriſtian æra.

And

And here it ſhould be obſerved, that in the life of Solon a particular circumſtance is mentioned, which proves at leaſt the catalogue of Homer to have exiſted, and even to have been of great authority, before the age of that lawgiver. It is related by Demoſthenes* and Polyænus, that when Salamis had revolted from the Athenians, after many fruitleſs attempts to recover it again, the Athenians decreed that death ſhould be inflicted on any perſon, who ſhould propoſe renewing the Salaminian war. Solon however, regardleſs of his own danger, feigned madneſs, ruſhed into the forum, pronounced ſome ſpirited Ασματα Αρηϊα, and animated his countrymen to reſume their arms. "Alii ſcriptores ferè omnes (ſays *Clarke*†) HOMERI inſuper auctoritate uſum SOLONEM teſtantur; citatis duobus his verſibus,

Αιας δ' εκ Σαλαμινος αγεν δυοκαιδεκα νηας,
Στησε δ' αγων, ιν' Αθηναιων ιζανο φαλαγγες.

Il. 2. 557.

Αθηναιοι Ὁμηρῳ μαρτυρι εχρησαντο περι Σαλαμινος.
Ariſtot. Rhet. lib. I. cap. ult.

* See Taylor's Demoſth. p. 169. vol. I. Περι Παραπρεσβειας, and Polyæn. Strat. L. 1. c. 20.

† See Clarke on Il. 2. 557.

Ἔνιοι δε φασι και εγγραψαι αυτον (i. e. Σολωνα) εις τον καταλογον τυ Ὁμηρυ (μετα τον "Αιας δ' εκ Σαλαμινος αγεν δυοκαιδεκα νηας,") Στησε δ' αγων, &c. Diog. Laert. in Vita Solonis.

Now though it ſhould be true that Solon actually did foiſt this verſe into Homer's catalogue, yet it muſt be equally true that ſuch catalogue muſt have exiſted, into which he did foiſt it; and muſt have been of ſome authority too, or elſe why ſhould Solon appeal to it? But authority is not uſually affixed to productions of recent date; we may therefore fairly conclude, that Homer's catalogue was at leaſt of fifty years ſtanding, when thus appealed to as an authentic document.

If I ſhould be told, that all this tends only to eſtabliſh the antiquity of the catalogue, I would reply, that, if the catalogue then exiſted, it is moſt probable that the other main parts of the Iliad and Odyſſey exiſted alſo; and for this plain reaſon; becauſe it is not likely that the catalogue (which is the eaſieſt to be forged) ſhould be an original, but the main part of the Iliad and Odyſſey (the coherence and conduct of which have never yet been equalled) ſhould be

be a forgery; for it would be a contradiction to ſuppoſe that of two given parts of any poem, the one eaſy, the other difficult to write, the eaſy part ſhould be genuine, but the difficult one ſpurious. It would be repugnant to every idea we conceive of Homer's genius, to imagine that he wrote indeed the inferior paſſages, but that the ſuperior ones were ſince forged by another.

We may then add another fifty years to Homer's antiquity, which will raiſe him to ſix hundred years before Chriſtianity.

2. The ſecond article, omitted by Homer, relates to navigation. No one can be more particular than Homer is, in deſcribing every part of a ſhip, which came within the compaſs of his knowledge, and that compaſs compriſed the whole ſtate of navigation as practiſed in his days. We have the keel τειρα, Il. 1. 482. and τροπις in the ſame ſenſe, Odyſſ. 5. 130. the ſides τοιχοι, Odyſſ. 12. 420. the prow, πρωρα, Odyſſ. 12. 230. the ſtern, πρυμνα, Odyſſ. 13. 84. a ſhip is called well benched, or well banked, εὔσελμος, Il. 2. 170. we read of the middle benches, ζυσα, Odyſſ. 13. 21. the oar, ερέτμος, Il. 1. 435.

1. 435. the leather by which the oar was tied, τροπος, Odyſſ. 4. 782. the maſt ἱστος, the ſails ἱστια, the place in which all naval inſtruments were kept ἱστοδοκη, the cables πρυμνησια, and halſers πρυμνησια, all in Il. 1. v. 433, &c. the rudder πηδαλιον, Odyſſ. 3. 281. and what were called ευναι, Il. 1. 436. which word is commonly rendered "anchoræ," but moſt certainly did not mean ſuch anchors as we now uſe, and were afterwards in uſe among the Greeks. For ευναι in Il. 14. v. 77. ſignifies "wooden levers, or rollers, on which the ſhips reſted when drawn up on the ſhore," ὑψι δ' επ' ευναων ὁρμισσομεν, where ὑψι "notat ſtatum navis altiorem, ac in planâ terrâ; et ſermo eſt de navibus a mari remotioribus. Nam duo erant ordines navium ſubductarum; unus mari propinquior, et de his ſermo eſt, v. 75. alter a mari remotior, de quo eſt, v. 77." as DAMMIUS rightly obſerves on the word ευνη. Taking therefore ευνη to be a lever or log of wood, in that ſenſe it may be uſed to ſignify an anchor, agreeably with what POTTER remarks, "The moſt ancient anchors are ſaid to have been of ſtone, and ſometimes of wood*." Now the ſtate of navigation in

* Potter's Antiq. vol. II. p. 131.

Homer's

Homer's time muſt have been very imperfect, ſince the ἀγκυραι does not appear to have been as yet invented*; for the word occurs no where in the Iliad and Odyſſey. The inventor of the ἀγκυραι ἀμφιζομοι, or ἀμφιδολοι, is ſaid to be ANACHARSIS†. 'Tis well known that this Scythian philoſopher was cotemporary with Solon. If therefore he invented the anchor, and Homer's poems were written before ſuch invention, then it will follow that Homer's poems were prior to Anarcharſis: and as Anarcharſis, the friend of Solon, lived five hundred and fifty years before Chriſtianity, Homer's poems muſt of courſe be of higher date even than that. And ſo we have another proof of their antiquity.

3. KEDDINGTON, who was quoted above, has moreover remarked, that Homer "certainly wrote the Iliad (he ſhould have ſaid, "and the Odyſſey") before the day was divided

* WOOD, in his book on the Genius of Homer, has remarked this. See p. 38.

† Και τον Αναρχαρσιν δε ανθρωπον σοφον καλων ὁ Εφορος, ταυτε φησιν ειναι τε γενες· νομισθηναι δε και ἑπτα σοφων ἑνα, τελειᾳ σωφροσυνῃ και συνεσει· εὑρεμαλα τε αυτε λεγων τα τε ζωπυρα, και την Αμφιδολον Αγκυραν. Strabo, B. 7. p. 209. edit. Caſaubon.

into

into hours, and when men* meaſured it by the progreſſion of the ſun only, without the uſe of "dial or clock":" and diſtinguiſhed the particular parts and times of it by the moſt uſual employments, as (Odyſſ. 12. v. 439.) from the riſing of the *judges:* and (in 11th Il. v. 86.) from the dining of the *woodman:* and the night we find divided into "three watches" (Il. 10. 253†.") to which pleaſing marks of primæval ſimplicity he might have added "the time of unyoking the oxen," whereby the evening is ſignified

Ημος δ' ηελιος μεξενεισσεξο βεκυξονδε‡. Il. 16. 779.

Now if the Iliad and Odyſſey were written before the invention of dials, they were written before the five-hundredth and forty-ſeventh year preceding Chriſtianity: for about that time flouriſhed ANAXIMANDER, of whom SUIDAS ſays, Πρωτος δε ισημεριαν εὑρε, και τροπας· και ὡρολογειαν· και την γην εν μεσαιταξω κειϑαι. Γνωμονα τε εισηγαγε. See articl. Αναξιμανδρος.

* It is ſomewhat remarkable, that the TAHEITEANS, like the ancient GAULS, ſhould count their time by nights, not by days. See FORSTER's Obſervations, p. 403. and Cæſar's Comment. B. 6. c. 16.

† Keddington's Crit. Diſſ. on the Iliad, p. 38.

‡ The beauty of the rural idea contained in βεκυξονδε is entirely loſt by Pope's tranſlation,

"But when his evening wheels o'erhung the main."

4. The

4. The fourth article omitted by Homer relates to dreſs, or ornament. MONTFAUCON obſerves on finger rings, "Leur uſage ne paroit pas avoir éte fort commun en Grece du tems d'Homere: du moins n'en parle-t-il pas ni dans l'Iliade, ni dans l'Odyſſee*." Had rings been in uſe among the Greeks at that period, it is moſt probable that Homer would on ſome occaſions have adorned his principal perſonages with them: but he does it no where; from whence we may conclude that Montfaucon's remark is true. We are however ſure that rings were in uſe among the Athenians in the time of Solon; for DIOGENES LAERTIUS in the life of that lawgiver ſays, it was ordained by him, "Δακτυλιοξυφῳ μη εξειναι σφραγιδα φυλαττειν, τω πραθεντος δακτυλιω†." Since then rings were uſed in Solon's time, and Homer's poems were prior to ſuch uſe, they were prior alſo to Solon, whom we have before ſuppoſed to have flou-

* See Montfauc. Antiq. Expliq. vol. 3. lib. 1. c. 11.

† Diog. Laert. Vit. Solon. Segm. 57. On which words Caſaubon obſerves, "Notandum autem quàm ſit antiquus annuli uſus, quem negat Plinius Iliacis temporibus fuiſſe cognitum, quoniam (inquit) conditas arcis veſtes, vaſaque aurea, et argentea, et ea colligata, nodi non annuli notâ Homerus indicat."

riſhed

riſhed about five hundred and fifty years before Chriſt *.

5. The fifth and laſt article omitted by Homer, conſtitutes a valuable branch of commerce, though of no intrinſic value in itſelf, "a precious ſtone." There is not in Homer a ſingle word that expreſſes any ſuch idea as a gem, or that can give us reaſon to ſuppoſe he was at all acquainted with the uſe or worth of precious ſtones.

Let us examine thoſe paſſages in the Iliad and Odyſſey, wherein mention of precious ſtones would moſt probably have been made, had they been known to Homer.

* An ingenious and learned friend ſuggeſts to me the mention of Plato's ſtory about the ring of Gyges; which ſtory he ſuppoſes to have originated in the eaſt, to have been brought thence by the Phœnicians to the Ægyptians, and to have been related by the Ægyptians to Plato. He thinks it alſo to have been the groundwork of the romantic tale about the brazen horſe, the mirrour, and the ring, ſent from "Araby and Ind" to Cambuſcan king of Tartary. See "The Squieres Tale" in Chaucer, vol. 2. p. 100. *Tyrwhitt's* edit. The ſtory of Gyges occurs in Plato's Republic, B. 1. p. 90. *Maſſey's* edit.

The

The ſceptre of Achilles is

χρυσειαις ηλεισι πεπαρμενον. Il. 1. 246.

The ſword of Agamemnon is

ξιφος αρ[illegible]υροηλον. Il. 2. 45.

Therſites groans when ſtruck

σκηπτρον ὑπο χρυσεη. Il. 2. 268.

The belt of Menelaus is faſtened by golden claſps,

οχηες χρυσεοι συνεχον. Il. 4. 132.

The Mæonian woman ſtains ivory ελεφαντα, as an ornament for the horſe of a king. Il. 4. 141.

Minerva gives glory to Diomed;

Δαιε οἱ εκ κορυθος τε και ασπιδος ακαμαντον πυρ
Αστερ' οπωρινῳ εναλιγκιον. Il. 5. 4.

When Minerva puts on the armour of Jupiter, the poet tells us in a moſt ſublime deſcription,

Αμφι δ' αρ' ωμοισιν βαλετ' Αιγιδα θυσσανοεσσαν,
Δεινην, ἡν περι μεν τε[illegible]η Φοβος εστεφανωται·
Εν δ' Ερις, εν δ' Αλκη, εν δε κρυοεσσα Ιωκη,
Εν δε Γοργειη κεφαλη δεινοιο πελωρου,
Δεινη τε, σμερδνη τε, Διος τερας Αιγιοχοιο.
Il. 5. 738.

A mo-

A modern writer would have given Jupiter an adamantine Ægis, ſimilar to that which is finely deſcribed by SPENSER, who ſpeaking of ARTHUR ſays,

His warlike ſhield all cloſely cover'd was,
Ne might of mortall eye be ever ſeene;
Not made of ſteele, nor of enduring bras,
(Such earthly metals ſoon conſumed beene)
But all of diamond perfect pure & cleene
It framed was, one maſſy entire mould,
Hewen out of adamant rocke with engines keene;
That point of ſpeare it never percen could,
Ne dint of direfull ſword divide the ſubſtance would.

See Fairy Queen, B. 1. ſt. 33, 34, 35.

Adraſtus, earneſtly beſeeching Menelaus to ſpare his life and accept a ranſom, ſays,

Ζωγρει, Ατρεος υιε, συ δ' αξια δεξαι αποινα.
Πολλα δ' εν αφνειω πατρος κειμηλια κειται,
Χαλκος τε, χρυσος τε, πολυκμητος τε σιδηρος.

Il. 6. 46.

Diomed tells Glaucus that Oeneus and Bellarophon had mutually given each other pledges of hoſpitality.

Οι δε και αλληλοισι πορον ξεινηϊα θεσθαι.
Οινευς μεν ζωστηρα διδου φοινικι φαεινον,
Βελλεροφοντης δε χρυσεον δεπας αμφικυπελλον.

Il. 6. 218.

Aga-

Agamemnon promiſes the moſt valuable gifts to Achilles, if he would but relent from his anger;

Ἐπ᾽ απυρες τριποδας, δεκα δε χρυσοιο ταλαντα,
Αιθωνας δε λεβητας εεικοσι, δωδεκα δ᾽ ἱππους,
Πηγυς, αθλοφορους, οἱ αεθλια ποσσιν αρουτο.
Δωσω δ᾽ ἑπτα γυναικας αμυμονας, εργ᾽ ειδυιας—
Ταυτα μεν αυτικα παντα παρεσσεται· ει δε κεν αυτε
Αςυ μετα Πριαμοιο Θεοι δωωσ᾽ αλαπαξαι
Νηας ἁλις χρυσῳ και χαλκῳ νησασθω.

Il. 9. 122.

If we conſider the end which Agamemnon propoſed to himſelf, namely the reconciliation of Achilles, without whoſe aſſiſtance the arms of all the combined Greeks were ineffectual, we may conclude that he here offers every thing which was conſidered as wealth in the Homeric age, every thing which became a prince to give or a prince to receive. It is not probable that precious ſtones would have been omitted, had they been known, or at leaſt had they been reckoned of any value among the Greeks *.

In

* The reader will obſerve, that what is meant to be pointed out, is, that the GREEKS had not learned to

In the laſt book of the Iliad, Priam is going to redeem the corpſe of Hector. A father would give all he was worth to ranſom his ſon, particularly in that age, when the ſepulchral rites were deemed of the utmoſt conſe-

value precious ſtones when Homer wrote: for it is not pretended that other nations did not know the uſe of them, and highly eſteem them. That the Ægyptians were acquainted with the value and wearing of them long before, is clear from the Old Teſtament. For they furniſhed thoſe precious ſtones which were ſet in the breaſt-plate of judgement worn by Aaron: "And thou ſhalt ſet in it ſettings of ſtone, even four rows of ſtones: the firſt row ſhall be a ſardius, a topaz, and a carbuncle: this ſhall be the firſt row. And the ſecond row ſhall be an emerald, a ſapphire, and a diamond. And the third row a ligure, an agate, and an amethyſt. And the fourth row a beryl, and an onyx, and a jaſper." Exod. 28. 17. All which ſtones the Jews muſt have brought with them from Ægypt. And not only the uſe of precious ſtones, but of finger rings alſo, was among the Ægyptians long before Homer lived. For according to Montfaucon's obſervation, "Il eſt pourtant certain que les bagues étoient dèja en uſage chez les Ægyptiens du tems de Joſeph, à qui Pharaon donna ſa bague à cacheter et à ſeeller des lettres." Antiq. Expliq. vol. 3. l. 1. c. 11.

Since then the Ægyptians were clearly acquainted with ſtones and rings, but Homer ſeems to be quite unacquainted with either, might it not be doubted whether Homer derived ſo much knowledge from the Ægyptians, as ſome of his critics and commentators have aſſerted?

quence,

quence, and indeed abſolutely neceſſary for the reception of the departed ſoul into the happier regions of the dead. Priam accordingly collects moſt coſtly preſents, but no mention is made of precious ſtones.

Η, και φωριαμων επιθημαΐα καλ' ανεωγεν·
Ενθεν δωδεκα μεν περικαλλεας ἑξελε πεπλους,
Δωδεκα δ' αἱπλοΐδας χλαινας, τοσσους τε ταπητας,
Τοσσα δε φαρεα καλα, τοσους δ' επι τοισι χΐτωνας.
Χρυσου δε ζησας εφερεν δεκα παντα ταλαντα.
Εκ δε δυ' αιθωνας τριποδας, τετυρας δε λεβητας,
Εκ δε δεπας περικαλλες, ὁ οἱ Θρηκες πορον ανδρες
Εξεσιην ελθοντι, μεγα κτερας. Il. 24. 228.

There is much force in the words which follow, expreſſive of Priam's grief, and of his earneſt deſire to recover his beloved ſon,

——— ——— ——— ουδε νυ τῦ περ
Φεισατ' ενι μεγαροις ὁ γερων· περι δ' ηθελε θυμῳ
Λυσασθαι φιλον υἱον ———

"He ſpared nothing,"——nor would he have with-held his jewels*, if poſſeſſed of any.

The

* As it does not appear from any thing ſaid in Homer that the Trojans were poſſeſſed of precious ſtones, with what propriety has the Pſeudo-Orpheus, in his book Περι Λιθων, made Theodamas the ſon of

 Priam

The palace of Alcinous is remarkably ſplendid; the doors are gold, the lintels ſilver, the door poſts ſilver, the walls brazen; figures of dogs and of boys ſtand in it, all made of gold. But amidſt this rich deſcription, not a word is ſaid of any precious ſtone. See Odyſſ. 7. 86.

Priam give Orpheus a great variety of them, and explain the virtues of them? The ſpuriouſneſs of this book is evident from theſe two circumſtances; viz. 1ſt, that Theodamas gives and talks about things which he had never ſeen; and 2d, that it was not till later ages that Theurgic writers aſcribed any wonderful virtues to precious ſtones. But the author, whoever he was, fell eaſily and naturally into a deſcription of precious ſtones from the mention of a ſerpent; for with Theurgic writers the ideas of a ſerpent and a precious ſtone were inſeparable, as the following paſſage from the GESTA ROMANORUM will ſhew: "Theodoſius the blind emperor ordained, that the cauſe of every injured perſon ſhould be heard, on ringing a bell in a public part of his palace. A ſerpent had a neſt near the ſpot, where the bell-rope fell. In the abſence of the ſerpent, a toad took poſſeſſion of her neſt. The ſerpent twiſting herſelf round the rope, rung the bell for juſtice; and by the emperor's ſpecial command the toad was killed. A few days afterwards, as the king was repoſing on his couch, the ſerpent entered the chamber, bearing a precious ſtone in her mouth. The ſerpent creeping up to the emperor's face, laid the precious ſtone on his eyes, and glided out of his apartment. Immediately the emperor was reſtored to his ſight." WARTON's Hiſt. of Eng. Poetry, vol. III. p. xli.

But

But no paſſages are ſo likely to mention precious ſtones, as thoſe which relate to female dreſs and ornaments. Some of theſe ſhall be ſelected.

In the fixth Iliad, Hecuba, who has been directed to importune Minerva with prayers and offerings, goes to her chamber;

Ενθ' εσαν οἱ πεπλοι πολυποικιλοι, εργα γυναικων
Σιδονιων, τας αυτος Αλεξανδρος θεοειδης
Ηγαγε Σιδονιηθεν, επιπλως εὐρεα ποντον.
Των ἐν' αειραμενη Εκαβη φερε δωρον Αθηνῃ
Ος καλλιστος εην ποικιλμασιν, ηδε μεγιστος,
Αστηρ δ' ὡς απελαμπεν. Il. 6. 289.

The occaſion required the richeſt garment which could be found: it ſhould have been adorned too with jewels, if ſuch had been in uſe. Does any one aſk what it was, with which this garment ſhone? The colour of the die gave it all its ſplendour.

In the fourteenth book of the Iliad, Juno is adorning herſelf in the moſt elegant manner poſſible, in order to attract the notice and win the affections of Jupiter. She puts on a mantle worked by the hands of Minerva, and a zone adorned with a hundred fringes.

Εν δ' αρα ἑρμαῖα ηκεν εϋτρηϊοισι λοβοισι
Τριῖληνα, μορόεντα, χαρις δ' απελαμπέτο πολλη.
Il. 14. 182.

"She put in her ears ear rings of three drops."

I am aware, that interpreters in general render τριῖληνα as ſignifying "tribus-gemmarum-oculis-inſignes," but falſely ſo, if by "gemmarum" any thing more is meant than jewels of gold, or ſilver, or mixed metal; for there is not a ſingle hint of precious ſtones implied in the original. Τριῖληνα, as explained by the Scoliaſt on Odyſſ. 18. 296. means τρικορα κοσμια, ear rings, which had indeed three drops, like the pupils of the eye; but thoſe drops were not therefore neceſſarily made of jewels, for certainly they might have been formed of gold or ſilver; and as jewels of precious ſtone are no where mentioned in the Iliad and Odyſſey, 'tis moſt probable that gold or ſilver was here meant.

In book the eighteenth of the Odyſſey, meſſengers are ſent by the ſuitors to bring coſtly preſents, which each of them might offer to Penelope. A herald brings a rich mantle to Antinous;

Ὁρμον

Ὅρμον δ' Εὐρυμαχῳ πολυδαιδαλον αὐλιν' ενεικε,
Χρυσεον, ηλεκτροισιν εερμενον, ηελιον ὡς.
Ἑρμαια δ' Εὐρυδαμαντι δυω θεραποντες ενεικαν,
Τριλληνα, μορσιμα, χαρις δ' απελαμπετο πολλη.
Odyſſ. 18. 294.

This paſſage would avail more than any other in the Iliad or Odyſſey, towards diſproving the aſſertion, that jewels of precious ſtone are not mentioned in thoſe poems. But neither will this be of any force, when duly conſidered. Ὅρμος is a necklace ſet with ηλεκτροισιν. And what does ηλεκτρα mean? Even granting it to mean "beads of amber," yet not even thus would it prove the uſe of precious ſtones, for amber is not reckoned in the number of them. But ηλεκτρα means no ſuch thing, as we may learn from another paſſage in the Odyſſey. In deſcribing the palace of Menelaus, the poet makes Telemachus obſerve,

Χαλκου τε στεροπην καθδωμασα ηχηενθα,
Χρυσου τ', Ηλεκτρου τε, και Αργυρου, ηδ' ελεφαντος.
Odyſſ. 4. 72.

where from the context, and from the abſurdity of ſuppoſing amber to be ſtuck up about the palace, we may conclude ηλεκτρον to ſignify

a kind of mixed metal, part gold and part ſilver; in which ſenſe Virgil uſes "electrum;"

Quod fieri ferro, liquidove poteſt electro.
Æn. L. 8. 402.

Tum leves ocreas electro, auroque recocto.
Æn. L. 8. 624.

and the very derivation of the word from ηλεκτωρ the ſun, ſhews it to be ſome ſuch reſplendent metal. Which ſenſe will moreover be confirmed, by conſidering that female ornaments of the arms, neck, and head, are of Vulcanian manufacture. For thus Vulcan ſays of himſelf when reſiding with Thetis and Eurynome,

Τηϛι ϖαρ ειναετες χαλκευνον δαιδαλα ϖολλα
Πορπας τε, γναμπτας θ' ελικας, καλυκας τε, και ὁρμους.
Il. 18. 400.

in which paſſage the word ἑλικας is of doubtful ſignification, meaning either bracelets or ear rings. But as it is connected with ὁρμους, and as ὁρμος is generally mentioned with ἑρμαια in other paſſages, I am inclined to think that ελικας here ſignifies the ſame as ἑρμαια, and the poet brings together ear rings and necklaces in this as in other places. And both were fabri-

cated

cated by Vulcan, who worked with metals only, and of courſe thoſe ornaments on which he worked were compoſed of metals, not of precious ſtones. And thus all objection which could be brought from the ὁρμοι and τριλληνα ἑρμαϑα, againſt the aſſertion of Homer's ſilence about precious ſtones, will be got rid of: and upon a retroſpect of all the paſſages in the Iliad and Odyſſey, wherein it is moſt probable that the poet would have mentioned them if known, it will appear that he has not mentioned them; from whence we infer he did not know them, and from that circumſtance conclude the Iliad and Odyſſey to have been written before the uſe of precious ſtones was known in Greece.

How ſoon theſe expenſive articles were valued by the Greeks is not eaſy to be aſcertained. That they were not much known in Lycurgus's time, may be gathered from that lawgiver's having prohibited the uſe of gold and ſilver, but ſaying nothing about jewels. Neither do the Medes and Perſians appear to have imported any into Greece; for after the battle of Platæa, related by Herodotus, lib. 9. the Greeks found indeed immenſe booty of gold,

gold, ſilver, and almoſt every other article of luxury, but no precious ſtones. Thus much however is certain; that Plato enumerates various kinds of precious ſtones, which he ſpeaks of as being valuable in Greece. He is deſcribing the region to which the bleſſed go after death and purification; he ſays its mountains and ſtones are tranſparent, ὧν και τα ενθαδε λιθιδια ειναι ταυτα τα αξιαπωμενα, μοιρια, σαρδια τε, και ιασπιδας, και σμαραγδες, και τανλα τα τοιαυτα; "of which (ſtones) thoſe ſmaller ſtones are parts, which are valued among us, rubies, jaſpers, and emeralds *." We know then that theſe ſtones were held in eſteem at the time Plato lived, and we know that time to have been four hundred and twenty-nine years before the Chriſtian æra. If therefore Homer's ſilence about precious ſtones be allowed as an argument for his having written before they were known in Greece, it will follow that he wrote before the age of Plato, and thus his poems will be proved to be more than two thouſand two hundred years old †.

And

*. See Plato's Phædo, p. 294. Forſt. edit.

† It is obſerved by *Weſt*, that "*Pindar* is the firſt poet that has given us a deſcription of the fiery eruptions

And now in few words let us ſum up the whole. EUSTATHIUS proves the Iliad and Odyſſey to have exiſted *nearly** as we now have them,

tions of mount Ætna; which from Homer's having taken no notice of ſo extraordinary a phænomenon, is ſuppoſed not to have burned before his time."

Pyth. 1. Od. 5. Dec.

And this is not the only argument by which it will appear that Homer was prior to Pindar; the manner in which Pindar deifies and perſonifies FORTUNE, a thing never done by Homer, is an additional proof of Homer's greater antiquity. "Les Palens, qui regardoient la Fortune comme la cauſe de tous les évenemens, n'avoient garde de manquer de perſonifier et de deifier cette cauſe, qu'ils appelloient la Fortune. Les Grecs l'appelloient Τυχη. On remarque pourtant qu'Homere ne s'eſt jamais ſervi de ce mot dans l'Iliade ni dans l'Odyſſée quoiqu'il eut mille occaſions de l'emploier. Ce qui fait voir, qu'il n'etoit alors guere en uſage, au moins dans le ſens qu'il le fut depuis."

Montfaucon, Antiq. Expliq. lib. II. c. 9.

But Τυχη is perſonified by Pindar, as in

Διασομαι ϖαι Ζηνος ελευθεριᾳ
Ἱμερᾳ ευρυσθενε' αμ-
ϕι ϖολει Σωϊειρα Τυχη. Olymp. 12.

Pindar is ſuppoſed to have flouriſhed about 476 years before the Chriſtian æra.

* I ſay NEARLY, becauſe it cannot be pretended that there have been no interpolations in the courſe of ſo many hundred years, during which the Iliad and Odyſſey have been extant. Monſ. de VILLOISON is preparing an edition of the Iliad; in which, thoſe

them, in the twelfth century after the Chriſtian æra: MACROBIUS, at the end of the fourth: LONGINUS, in the third: QUINTILIAN, in the firſt: DIONYSIUS and VIRGIL, in the Auguſtan age. ARISTOTLE proves their exiſtence, three hundred and forty years before the Chriſtian æra: PLATO and the poet's ſilence about precious ſtones, four hundred and twenty-nine years. SOPHOCLES * and HERODOTUS, four hundred

verſes, that were reckoned ſpurious by the old grammarians, will be pointed out. When this work was firſt announced to the public, it occurred to me that ſome readers might entertain doubts of the authenticity of the Iliad and Odyſſey, from the circumſtance of there being confeſſedly many interpolated paſſages in them. And it was partly with a view of removing thoſe doubts, and partly with reference to Mr. Macpherſon's obſervation mentioned above, that the diſcuſſion of the antiquity of the Iliad and Odyſſey was undertaken. Should Monſ. VILLOISON even prove that a thouſand verſes have been foiſted into the original, ſtill they would not invalidate whatever has been advanced in ſupport of Homer's poems; for even a thouſand verſes would be inconſiderable in number, when compared with the other many thouſands which compoſe the Iliad and Odyſſey.

* Whilſt this work was in the preſs, the death of Dr. FRANCKLIN happened; an event, which every friend to genius and Grecian literature muſt bewail. In honour of him, as a tranſlator of the tragedies of Sophocles,

hundred and eighty years. The poet's ſilence about equitable laws νομοι, anchors αἰκυραι, and rings for the finger, afford a very ſtrong preſumptive argument that the Iliad and Odyſſey certainly did exiſt before the time of Solon, and were written more than five hundred and fifty years before the Chriſtian æra. And ſo, without the aid of authors, to whom without end we might have appealed for teſtimony, that there was very early * ſuch a poet as Homer,

Sophocles, the following lines were written, which are ſuppoſed to be ſpoken by the great dramatic poet, though indeed altogether unworthy of him.

Ἥκεις Ἡλυσιε κλεινος καἶα τεμπεα καλα·
Καὶ σε χαρεις δεχομαι πρῶὶος εἶω ΣΟΦΟΚΛΗΣ.
Ει γαρ ὁτ' ΗΛΕΚΤΡΑ μνημειον εκλαυσεν αδελφε,
Η τηλ' ονἶα λεχἦς ΔΗΙΑΝΕΙΡΑ πωσιν,
Σκηναις ἡμεἶεραις ει δακρυα τεγξε ΒΡΕΤΑΝΝΩΝ
Ομμαἶα, των σφεἶερων σὸι χαριν οιδα λοἶων.
Πολλακι νικησας ἐν σοι το στεμμα διδωμι,
Ὡς μερος εκ δοξης σοι τι μεἶεσσετ' εμης.

* If the teſtimonies of Herodotus and Velleius Paterculus may be admitted (and why they ſhould not, no ſufficient reaſon can be given), then Homer, according to the former, wrote eight hundred and eighty-four, and according to the latter, (allowing Velleius Paterculus to have flouriſhed in the year 30) nine hundred and twenty years before Chriſtianity. For ſpeaking of Homer he ſays, "Ferme ante annos DCCCCL floruit; intra mille natus eſt." Vell. Pat. lib. I. c. 5. According to which computation, Homer lived two thouſand ſeven hundred years ago.

we

we may be convinced by evidence relative and internal, that the two poems now aſcribed to that divine bard were actually in being more than two thouſand three hundred years ago, an antiquity * this to which no other human compoſition can pretend, and which can be exceeded only by the Holy Scriptures.

Thus

* Dr. JORTIN, in vol. 1ſt of his REMARKS on ECCLESIASTICAL HISTORY, gives us the following conjectures reſpecting HOMER.

1. That the poet went to Troy, i. e. to the region ſo called, and carefully ſurveyed the place and country about it; and indeed in his Ilias he paints and deſcribes, as one who knew every ſpot of ground;

2. That the reſidue of the Trojans, after the departure of the Greeks, aſſembled together and ſettled in their own country, under Æneas;

3. That when Homer came to Troy, a prince reigned there who was deſcended from Æneas, and might be his grandſon;

4. That this prince treated Homer kindly, and gave him ſome memoirs and informations concerning the Trojan chiefs, and particularly concerning his own anceſtor;

5. That therefore Homer frequently celebrates Æneas as the ſon of a goddeſs, a warrior of great bravery, and of an amiable character, and one much favoured and beloved by the gods; he alſo mentions ſome particularities concerning him, as that Priamus did not love and honour him according to his deſerts;

6. That Homer lived at leaſt ninety years after the Trojan war.

Had

Thus then my diſcuſſion ends; for as to what may be added, it is not to be conſidered in any other light than as imaginary evidence, which may or may not be right. It has then occurred to me, that though every other proof of the antiquity of the Iliad and Odyſſey ſhould fail, yet there are two circumſtances which to an attentive reader would be convincing arguments that they were very ancient. One is, that there is a wonderful ſimilarity of manners as deſcribed in Homer's writings and the Scriptures. The other, that there is a ſimplicity and a vigour, which beſpeak an original and early genius, exerting itſelf before

Had Dr. JORTIN fixed the time in which Homer lived at a lower date, moſt probably he had been nearer the truth. For that more than ninety years had elapſed between the ſacking of Troy and the age of Homer, is clear from this ſingle circumſtance; the poet frequently points out the imbecillity of men in his days, when compared with the ſtrength of thoſe who fought at the Trojan war. Οἷοι ΝΥΝ βροτοὶ εἰσι is a common expreſſion with him. Now ſo great a degeneracy of ſtature and ſtrength could not have taken place in the courſe of only ninety years, as to juſtify even the poetical uſe of this phraſe. We may conclude therefore that at leaſt 150 years muſt have paſſed, before ſuch a change in the race of men could be ſuppoſed to have enſued.

the

the powers of the mind had been too much ſhackled by art, or vitiated by luxury. Simplicity and vigour uſually characterize the poetry of remote ages; "Quippe ſolo natura ſubeſt:" and methinks if we conſider how copious, how various, how rich, how pathetic, how ſublime, how bold, how animated, how unwearied the genius of Homer is, he will appear in his luxuriance and energy to be like America, that continent which owes little to the hand of civilization, impregnated as it was by nature when it emerged from the ocean, with the ſeeds of every herb or tree which man can either wiſh for or admire, enriched with mines that are inexhauſtible and ineſtimable, productive of objects that at once excite aſtoniſhment, and evince a creative power working ſpontaneouſly, and without controul.

The Apology for the Monoſtrophics ſhall now be reſumed.

Od. 30. v. 5. The Reviewer diſapproves of τειχεα in iambic poetry. Yet Euripides has,

——— ——— — Ἱερα τ' εξεπιμπλασαν
Φοιβῳ· παρον δε τειχεων εισω μολειν,
Θησευς επεσχεν. Eur. Suppl. 724.

V. 7.

XXX. 5. We objected to τεύχεα
in Iambic Poetry. Mr. H. pro-
duced Lucian. Suppp. 724. To
which he might have added from
the same writer, Electr. 94.
and Phoen. 737.

Our objection was made to
~~the~~ acc. Pl. τεύχεα — which cannot
be defended by τὰ χεῖρ' — βρέτεα
for βροτῶν ὄχεα, somewhere
in Euripides

7. We observed that the penultimate of verbs in υω was generally long in Iambic poetry. In our verses of Canactacus we excepted κλύω, and ὀρύω among the Comic Writers. Mr H. says he is justified in using the penult. short by the following good authorities:

— διωρύχου. Soph. Trach. 881 But this does not come from ὀρύω, but ὄρυμαι, and it is well known, that the penult. of the pass. Pres. & Imp. of verbs in υμαι is invariably short. — κλύων. Trach. 759. The penult. of this verb is ever long. — διολλύμεθα. Trach. 1069 — ὀρύσσαι. Oed. Col. 1385. — διαρύσσω. Oed. Col. 1601. — These penults are all three short, for the same reason. Ἀλλ' ἀντ' ἀγαθῶν ἀγαθοῖς βροτοῖς — Soph. Aj. 973 But the υ in βροτοῖς cannot be short, for the verse is a Dim. Anap. acatal. and stand at the head of a system of Anapestics.

V. 7. In making the penultimate of verbs in υω ſhort, the Monoſtrophics are juſtified by good authorities; as

——— ——— Αρ' ἀνωνυμος
Πεφυκεν, ὡσπερ ἐ'παλων διωμνῦτο.
Soph. Trach. 381.

from which line it appears, that the υ may be uſed either long or ſhort in verbs ending with υω; for it is long in πεφῦκεν, but ſhort in διωμνῦτο.

Αὖλος βαρειαν ξυμφοραν ἐν ὁρμαισι
Παλῳος δεδορκως, και καλὰ γλωσσάων κλὔων.
Trach. 759.

Ὑφαντον αμφιβληστρον, ᾧ διολλῦμαι.
Trach. 1069.

Ἑκὼς δε Παρθενοπαιος Αρκας ὀρνῦται.
Oed. Colon. 1385.

——— ——— Τῳ ϖροφερῆλᾷῳ μονῳ
Σημαιν'· ὁ δ' αιει τῳ 'πιονῖι δεικνῦτω.
Oed. Col. 1601.

Αλλ' αντ' αἰαθων αἰαθοις βρῦοις.
Æſch. Suppl. 973.

V. 15. Though the inſtances juſt cited to prove, that the penultimate of verbs in υω is

 common,

common, might defend δακρῦεις; and though the authority of Plato* might be quoted for the uſe of ανελεως the adverb, by which ανελης the adjective would be juſtified, this verſe may be corrected thus,

Τι δ' ομμα πληρες δακρυων; νηλης γενε; the ſubſtantive δακρυον has the υ ſhort in

Και δακρυων ῥηξασα θερμα ναμαλα.
Soph. Trach. 936.

and in many inſtances which occur in Homer, as θαλερον καλα δακρυον ειβεν, Il. 24. 9. and νηλης is juſtified by Pindar;

Τον δε ταυρῳ χαλκεῳ καυ-
τηρα, νηλεα νοον
Εχθρα Φαλαριν καλεχει πανλα φαλις.
Pyth. 1. 185.

——— Δαρδανιδα κοραν Πριαμε
Κασσανδραν πολιῳ χαλκῳ,
Συν Αγαμεμνονιᾳ
Ψυχᾷ, πορευ' Αχερονλος α-
κλαν παρ' ευσκιον
Νηλης γυνα. Pyth. 11. 29.

* Plato de Leg. 3. as quoted by Scapula.

13. Unnoticed.

Corrected.

15. Mr A. however think he might
defend the ĕ in saepĕrus, by the exam-
ples he quoted in his note on V. 7.
We have already proved that those
lines by no means tend to con-
fute our assertion. Besides which
we believe, that there cannot
be produced a single instance
in which the penult. of Sarpu-
o is short. Mr H. was right in
correcting the verse.

XXXI. 1. We still do not think, that χρονοι παλαιοι is used right. The παλαιοι χρονοι of Soph. does not seem quite in point. The aspirate on Ελληνικης cannot defend the hiatus in Iambic Verse.

6. We ~~do not~~ neither are entirely quite satisfied, with the usage of προσωνυμιας. The examples cited from Soph. Phyloct. 510 by Mr H. do not quite convince us.

Od. 31. The Sophoclean expreſſion παλαιοι χρονοι, which has already been quoted under Od. 15. v. 12. will juſtify χρονε παλαιε. The ſtrong aſpirate on ἑλληνικη removes the objection to the hiatus, which is thereby rendered leſs inharmonious. Higher authority than that of C. Nepos might be adduced, to ſhew the meaning of προσκυνεω. That verb does not always come quite up to the idea of religious worſhip, though (as the Reviewer has rightly obſerved) it always implies an act of reverence with proſtration. In this lower ſenſe it is uſed by Herodotus in lib. I. ſ. 134. The hiſtorian ſays, if two Perſians meet each other, and ην πολλῳ ὁ ἑτερος αξιεννεςερος, προσπιπτων προσκυνεει τον ἑτερον. In like manner Xenophon ſays, that when Gadatas, an Aſſyrian nobleman, went out of a fort to receive Cyrus, τῳ νομῳ προσκυνησας, ειπε, χαιρε ω Κυρε. Xen. Cyrop. B. 5. In alluſion to this proſtration, it is remarked by HUTCHINSON on B. 4. of the Cyropœdia, that Æſchylus has,

Τοι δ' αναβαν Ασιαν δην
Ουκ ἐτι περσονομῆνται,
Ουκ ἐτι δασμοφορῆσι,
Δεσποσυνοισιν αναγκαις,

Ουτ' ες γαν προσπιπτουσης
Αρξουσαι. Βασιλεια
Γαρ διολωλεν ισχυς. Perſæ. v. 586.

In the higher and more religious ſenſe it is uſed by Xenophon in his Αναβασις, B. 3. That general ſays to the captains of the ten thouſand, ουδενα ανθρωπον δεσποτην, αλλα της Θεου προσκυνειτε. Thus alſo it is applied by Ælian, who ſpeaking of Calanus, the Indian Bramine, and the voluntary death he was juſt going to ſuffer by fire, ſays, και ὁ μεν Ἡλιος αυτον προσεκαλλεν, ὁ δε αυτον προσεκυνει. Ælian. Var. Hiſt. L. 5. 6. So much then for the word in general. Let us now examine how far it is, or is not, properly uſed in the laſt line of the Monoſtrophics. The derivation of the word is from προς and κυω to kiſs; and perhaps in its ſtricteſt ſenſe it means "to fall down with reverence, and kiſs;" or if it cannot be taken in that ſignification, it may be uſed as προσκυω is, to imply that degree of veneration, which a good Grecian would pay not only to his χη παλρωα, but alſo to inanimate objects of leſs eſtimation. When Philoctetes had firſt conceived hopes of being at length carried from the ſolitary Lemnos, he ſays,

Ιωμεν,

Ιωμεν, ω παι, προσκυσαντες την εμω
Αοικον εισοικησιν. 540.

i. e. let us go, having firſt of all bid adieu with reverence to my habitation which deſerves not to be called a habitation."

Neoptolemus earneſtly begs permiſſion of Philoctetes to handle the bow and arrows of Hercules:

Αρ' εξιν ωσε κα'γ'ιθεν θεαν λαβειν,
Και βασαντα με, προσκυσαι θ' ωσπερ θεον.
Phil. 665.

where προσκυσαι means a kind of adoration.

When Philoctetes had ſaid, he would repel by the arrows of Hercules whatever Greeks ſhould attempt to injure the country of his deliverer, Neoptolemus prepares for his voyage home, and ſays to Philoctetes,

Ειτα δραις παιθ' ωσπερ ανδρας, σειχε προσκυσας χθονα.
Phil. 1454.

where προσκυσας implies "a bidding adieu," as Philoctetes explains it by ſaying

Φερε νυν σειχων, χωραν καλεσω. 1498.

which is followed by a moſt charming farewel, addreſſed to his cave, the meadow nymphs,

the fountains, the Hermæan hill, and Lemnos itself *.

* The calling on inanimate objects gives a degree of pathos, and much beauty to ſpeeches of a ſimilar nature. We are ſtruck at ſeeing Ajax, though a man of obſtinate and inflexible courage, exclaiming,

Ω φεγγος, ω γης ἱερον οικειας πεδον
Σαλαμινος, ω πατρωον ἑστιας βαθρον,
Κλειναι τ' Αθηναι, και το συντροφον γενος,
Κρηναι τε, πωλαμοι θ' οἱδε, και τα Τρωικα :
Πεδια προσαυδω. Aj. 870.

Antigone is made to call on the Διρκαιαι κρηναι, v. 856, and in a moſt affecting manner, Dejanira addreſſes her nuptial bed, ω λεχη τε, &c. 937.

Milton, who appears to have been a great admirer of Sophocles, has not forgot to imitate him in this reſpect. Adam, amidſt the bitterneſs of his grief, exclaims,

O woods, O fountains, hillocks, dales, and bowers,
With other eccho late I taught your ſhades
To anſwer, and reſound far other ſong.

P. L. 10. 860.

It is by ſtrokes of this nature that the poetry of the ancients and of their beſt imitators, is an animated creation. Every thing with them has life, intellect, paſſions, and are made intereſted ſpectators of all that is done, and conſcious to all that is ſaid by the perſonages introduced. The effect of this is, that the mind of the reader is always excited to attention in the ſame manner as it is more alert in the preſence of a living perſon, than in that of an inanimate figure.

Perhaps

Perhaps προσκυνησας and προσκυσας might both be uſed in the ſame acceptation: for the ſimple verb κυνει is uſed like κυει, in this paſſage, which ſays of Agamemnon,

Ητοι ὁ χαιρων επεβησετο παλριδος αιης
Και ΚΥΝΕΙ ἁπλομενος ἡν παλριδα.

Odyſſ. 4. 521.

But whether they may, or may not, be uſed alike is immaterial to the preſent purpoſe. Σε προσκυνησας is meant to expreſs the higheſt ſenſe of veneration, which a Grecian ever affixed to that word; and to imply exactly what Sophocles intimates, when the meſſenger ſays of Theſeus,

Ὁρωμεν αυλον Γην τε προσκυνενθ' ἁμα
Και τον Θεων Ολυμπον εν ταυλῳ λογῳ.

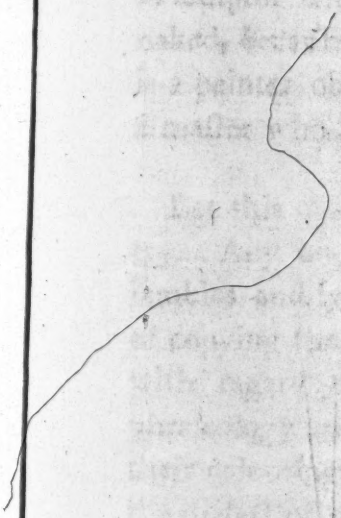
Oed. Col. 1725.

The ſame degree of reverence, which Theſeus paid to earth and heaven, a writer of Greek, who is bound to obſerve Grecian manners, and conform to Grecian cuſtoms and opinions, may pay to the Γη Ἑλληνικη: that land, which has been the nobleſt ſpectacle on the theatre of the world; a land, wherein under the benign influence of liberty, poets,

painters, ſtatuaries, architects, hiſtorians, orators, critics, philoſophers, politicians, warriors, have aſſerted the dignity of human nature, and diſplayed the wonderful powers of the human mind, by atchieving exploits which the lateſt poſterity will extol as brave and glorious; by cultivating arts and ſciences ſo ſucceſsfully, as to have ſtruck out the fineſt models of all that is excellent in works of genius and imagination; models, to which we muſt continually look up, and in a FREE manner copy after, if we wiſh to preſerve a true taſte*; for if we once deviate widely from the perfect originals which thoſe great maſters have ſet before us for our LIBERAL imitation, we have every reaſon to fear the prevalence of barbariſm in arts, puſillanimity in ſentiments, and turpitude in actions.

* "From the remains of the works of the ancients, the modern arts were revived, and it is by their means that they muſt be reſtored a ſecond time. However it may mortify our vanity, we muſt be forced to allow them our maſters; and we may venture to propheſy, that when they ſhall ceaſe to be ſtudied, arts will no longer flouriſh, and we ſhall again relapſe into barbariſm." Sir J. Reynolds's Diſcourſe, 1774.

But



But it is to be obſerved, that, in imitating the works of the ancients, neither ſculptors nor painters are ſo far confined in an adherence to original models, as to be obliged to follow them in every particular; for this would be a ſervile imitation. The general manner of deſigning is what they are to catch: and thoſe parts of the art which depend more on mental exertion in inventing, than on mechanic execution in finiſhing, are the objects which they ſhould ſtudy, and after which they ſhould copy. A ſculptor is not bound to leave his ſtatue quite naked, becauſe the famous LAOCOON is ſo; nor is a painter obliged to uſe ſimilar colours after a maſter who has painted a ſimilar ſubject.

Let this obſervation then be applied to poetry. Any one who attempts to write Greek iambics and lyrics, is indeed under a neceſſity of copying the general manner of the ancients with regard to ſentiment and propriety of phraſeology; but he is not bound to imitate their colouring ſo far, as to confine himſelf to the dialect of one particular diſtrict of Greece, merely becauſe it happens that all the iambic writers now extant belonged to that diſtrict,

and

and have written in one dialect. Is it impoſſible to conceive, that iambics may have been written in the Ionic dialect? And is there but one dialect which can poſſibly admit of compoſitions in that metre? Whoever will aſſert that, might with equal reaſon have aſſerted that there was but one dialect in which hiſtory could have been written, ſuppoſing the works of Herodotus had been loſt; and that the ATTIC dialect was the only one for lyric compoſitions, had the writings of Pindar in the DORIC and Sappho in the Æolic dialect never come down to us. But as it would have been abſurd to imagine that hiſtory or lyric poetry could be written only in one dialect, perhaps it may be not leſs erroneous to conclude, that iambics muſt affect Atticiſm, and that only. A native of Athens would of courſe accommodate himſelf to the dialect of the particular people to whom he was ſpeaking, or for whom he was writing; an Ionian, Doric, or Æolic writer would do the ſame: but does it thence follow, that a modern imitator ſhould tie himſelf down to Atticiſm, or Ioniciſm, or Doriciſm, or Æoliciſm only, when he does not profeſs to imitate one dialect only, when there is no rea-

ſon

ſon why he ſhould, and when there are reaſons why he ſhould not? The reaſons why he ſhould not confine himſelf to one particular dialect are, becauſe he would thereby deprive himſelf of a liberty, from which ſome beauty may be derived, viz. diverſity of ſtyle; becauſe too he would not conform to that original maſter of all poetry HOMER, who has adopted all dialects.

And theſe remarks are made previouſly to a defence of the "hiatus," on which the Reviewer ſo continually animadverts.

It is true, indeed, that the Attic writers do not very frequently admit of an hiatus. And wherefore? plainly becauſe the genius of their dialect was fond of contractions. But are ſuch contractions to be conſidered as marks of beauty? If they are, then they ſhould be imitated: if they are not, then ſome other modes of diction, which may be more admirable, ſhould be ſought after. On the one hand, I ſhall be told of the delicate ears of the Athenians, by which even a perſon of low rank diſcovered THEOPHRASTUS to be not an Athe-

nian,

nian, from ſome peculiarity in his language, which perhaps to us would not be perceptible. It will be urged too, that CICERO has ſomewhere ſaid, "Bene dicere, id ſit Attice dicere," and that many are the praiſes which authors have beſtowed on Attic elegance.

In reply to which, it may be anſwered, on the other hand, that as THEOPHRASTUS was a Bœotian, it was moſt probable that he ſhould retain ſomething of the broad manner in which the Dorics * ſpoke: and even in our own country, there is ſagacity enough in the vulgar to diſcover any peculiarity of tone in the ſpeech of thoſe, who come from remote counties, and uſe a certain twang habitual to them from childhood. Then as to what is ſaid on Attic elegance, it is to be underſtood of their pleaſantry †, their irony, their facetious or polite ‡ ſayings;

* Πλαλσα λαλῆσι γαρ παντα οἱ Δωριεῖς. Demetr. Phal. f. 180.

† The Cyropædia of XENOPHON abounds with inſtances of this kind, which give an appearance of real life to the whole work.

‡ Affection and politeneſs cannot be expreſſed in more delicate, elegant, and ſuitable terms, than we find them delivered by Xenophon in the anſwer aſcribed to

Epigr. Αλλα καλως εστησεν Αβτινοσ
σοδι μεδι —

Theocr. Ad.

ſayings; and alſo of the elegant manner in which their phraſeology was formed. By which phraſeology is meant, a certain neatneſs in the turn of the whole ſentence, which may be very well put together as a whole, and yet the component parts be rough and harſh. For that there is a degree of aſperity and harſhneſs in the Attic contractions is the opinion of one, who has paid much attention to Grecian literature. He ſays, (and rightly too) "The inhabitants of the rough and barren Attica, early habituated to naval affairs and commerce, have left no obſcure teſtimony of their ſituation and manners in a dialect, which,

the wife of Tigranes, Αλλα μα Δι', εφη, κἀκεινον (Κυρον) εθεωμην. Αλλα τινα μην; εφη ὁ Τιγρανης. Τον ειπουσα, νη Δια, ὡς της αὐτε ψυχης αν ἀριστο, ὡστε μη με δελευειν, Cyr. B. 3. Hutch. 4to edit. p. 190. and again in the words of PANTHEA, who, when ABRADATES aſked her, if in order to make him a ſplendid ſuit of armour, ſhe had cut to pieces every ornament ſhe was poſſeſſed of, replies, Μα Δι, τον γε ωλειστα ἀξιον· συ γαρ εμοιγ' ην και τοις ἀλλοις φανῃς οἱος εμοι δοκεῖς ειναι, μεγιστος κοσμος εση. B. 6. p. 463. Equally beautiful and elegant is the anſwer of HYSTASPES. He wiſhed CYRUS to preſent him to GOBRYAS as a proper huſband for that nobleman's daughter. *Cyrus* ſays, "have you fortune equal to the riches of that damſel? Yes, ſays he, and much more than ſhe poſſeſſes. Where is your fortune? ſays Cyrus. Ενθαυθα, εφη, ὁπερ και Συ καθηται, φιλος ων εμοι. B. 8. 621.

ROUGH

ROUGH in its PRONUNCIATION, while it retained many of the ſimpleſt and oldeſt forms, contracted others, and thus became ſuited to diſpatch and buſineſs *." In which words, the uncouth aſperity of the Attic dialect in point of pronunciation, and the active genius of the Attic people, are well characteriſed.

Having therefore formed this opinion of the Attic dialect, and being confirmed in it by the concurrent judgement of Mr. Burgeſs; induced moreover, by the nature of the thing itſelf, to believe there was no abſolute neceſſity why iambics ſhould be written ſolely after the Attic dialect, any more than lyrics, or epic poetry, or hiſtory, I profeſſed indeed to imitate the ſimplicity, and variety of meaſure, found in the Greek tragedians, but aſſumed to myſelf that liberty, which Sophocles has taken as often as he could, (that is more than two hundred and twenty times,) of uſing the Ionic dialect; the nature of which is to reject contractions, whereby it becomes more ſonorous and harmonious than any other dialect what-

* BURGESS's Eſſay on Study of Antiquities, p. 9. 3d edit.

ever.

ever. "The Ionians ſtruck out that happy line of beauty, which partaking of the ſimplicity of the one (i. e. the Doric architecture) without its harſhneſs, and of the elegance of the other (i. e. the Corinthian) without its luxuriance, exhibited that perfection of ſtile, which is adjudged to their great poet, and his beſt imitators *." It was well conceived by the author of this paſſage, to illuſtrate the different orders of architecture by the different writers whoſe ſtile reſembled them. "The Ionic, preſerving a due mean between both, adds to the elegant an air of the majeſtic," ſays another eſſayiſt †; whoſe

* Burgeſs's Eſſay, p. 11.

† THOMAS LOWTH, late fellow of New college, Oxford; whoſe accompliſhments and amiable temper endeared him to all who knew him when alive, and whoſe untimely death will ever be lamented by his friends and acquaintance. The literary world was deprived of a ſhining ornament by the loſs of him, as he was well verſed in every branch of polite learning, and particularly well ſkilled in the HEBREW language. As a teſtimony of reſpect for his memory, the following lines were written; which, though too general in their thoughts, yet beg leave to be inſerted as a μνᾶμα φιλοφροσυνας.

Τι θρηνες Νυμφαι Σολυμης αδεσι Σιωνι;
Τι σπειρεν Λεβανον κεδρινα φυλλα χαμαι;
Τι δροσος ωρανιος Γιλβοιαν μηκεϊ τεγξει;
Στρεψεν Ιορδανος ωαν τε ρειθρον ανω;

whoſe words, though ſpoken of architecture, are applicable alſo to the Ionic dialect, which has all the elegance of the Attic, and ſimple dignity of the Doric, and is therefore moſt fit for poetical imitation.

On theſe accounts therefore the Ionic has been chiefly imitated in the Monoſtrophics: not indeed in all its particulars, but ſo far only as it ſeemed conducive to harmony. And the uſe of this dialect gave me two liberties, which I at firſt uſed without heſitation, and even now do not reſign, viz. that of adopting the article ὁ for ὃς or ὅστος; and that of admitting the hiatus at pleaſure; both which are done ten thouſand

Μη βριθειν καρποις τι δε Γαια κελευσεν ελαιας;
Συν μελιτ' εν τοθαμοις μηκεθι δωκε γαλα;
Νυμφαι, και Λιβανον, Γιλβοια τ', Ιορδανος τε,
Γαια τε, κλαιεσιν νεκρον απονθα φιλον.

"Why do the Nymphs of Solyma ſing dirges on Sion? Why hath Lebanon ſcattered its cedar leaves on the ground? Why does the dew of heaven no longer wet Gilboa? And (why) hath Jordan turned his whole ſtream back to its ſource? And why hath the Earth bid the olives not be loaded with fruit? And has no longer given milk and honey in the rivers? The Nymphs, and Lebanon, and Gilboa, and Jordan, and the Earth, lament, that their friend is dead and gone." His ſaltem accumulem donis!

times

This seems applicable to the Doric
dialect.—

Πεδίον — Πεδίον nunquam elicitur in Iambicis —

Aj. 1041. Heathii emendatio nihili est. παῦρα δ' et medium et sensus postulant. Conf. Toup. in Suid. III. 68.

Heath does not speak of Johnson's reading.

times by Homer, and the former of them, as often by Herodotus. If the critic's averſion to the hiatus be inſuperable, he muſt ſurely read with very little pleaſure the Iliad and Odyſſey; and not them only, but the writings of all other Greek poets, not profeſſedly Attic, for they are all regardleſs of nicety about this point. May I go farther? may I ſay, they are rather ſtudious not to cut off their vowels and diphthongs, than otherwiſe; and think it more ſonorous to uſe the open letters, than to have ſynalœphas, or to make contractions?

Graiis ingenium, Graiis dedit ore rotundo Muſa loqui:

i. e. with a full-toned elocution, for the genius of their language is to be vocal; and it appears to me that the Greek tragedians introduced Ioniciſm as far as they could, in order to ſoften the aſperity of Atticiſm; and that they too would have been regardleſs of the hiatus, had they dared go ſo far againſt the peculiarity of that dialect, to which their audience had been ever accuſtomed. For Sophocles has ſome pretty ſtriking inſtances of the "hiatus," after reading which, a modern imitator might not be afraid of introducing it. As,

Τι εστιν;—ουδεν δεινον· αλλ' υδ', ω τεκνον.
Philoct. 740.

——— Εφανη γαρ
Μελεδωρ αμφι τον εν
Πενθει· εμοι δ' υβις, &c. Electr. 850.

Παιδων Ἑλληνων αδικωτατοι ανερες.
Trach. 1028.

Λαθριονον δ' οδυναν υτ' ενδοθεν, υδε θυραζ' ε-
νεγκι μοι εξανυσαι βιοτυ. Trach. 1039.

Τι παθω; τι δε μησομαι; οι μοι.
Trach. 990.

Ω μοι αναλτ̃ων. Aj. 959.

Πολλοι μεν εχθροι, παυροι ωφελησιμοι.
Aj. 1041.

according to Heath, who ſays of Johnſon's reading, "Ut metro autem conſulatur, ejicienda eſt particula δε."

Οι δ' αν ομαιμοι, πω ποι νεαγιαι πονειν.
Oed. Col. 348.

Αμφι σοι αζομενος· τι μοι η νεον.
Oed. Tyran. 157.

Let theſe examples from the beſt of the tragedians ſuffice. Let us now ſee whether lyric poets have admitted the *hiatus*. Anacreon has,

Εγω

Εγω δε οι παραςας. Od. 10. 3.

Παρα δ' αυλω ερεθιζει

Πηλη ρεεσα πειθες. Od. 22. 5.

Ει ημαθωδες ευρειν. Od. 32. 3.

Μυρω ευωδει τεγξας. Od. 39. 17.

Τι θελει οναρ τοδ' ειναι. Od. 44. 6.

Μηδεν μοι και υμιν εςω. Od. 24. 6.

Let us paſs hence to elegiac writers.

Δεξιερη δ' εν χειρι τιναςςεται οβριμον ειχος.

Tyrtæi, Ep. 2.

Μηδ' εκλος βελεων εξαλω ακπιδ' εχων.

——Tyrt. Ep. 2.

Κ'εκ αν τις λυσαι ηπια φαρμακα δες.

Solonis, Ep. 6.

Ατη δ' εξ αυτων αναφαινεται, ην οπολαν Ζευς

Πεμψη τισομενην, αλλοτε αλλος εχει.

Solon. Ep. 6.

Παυτη δ' αθρησασα περισκεπτω ενι χωρω.

——Platon. Ep. 9.

To theſe examples from ancient authors, let ſome of more recent date be added. JOHN DE SERRES (who in Latin is called JOHANNES SERRANUS) lived in the ſixteenth century. His

 accurate

accurate knowledge of the Greek language, and the elegant purity of ſtyle, in which he tranſlated many of the Pſalms into Greek verſe, have been juſtly praiſed by DUPORT. This profound ſcholar and chaſte writer made no objection to the *hiatus**, as the following paſſages will prove.

Ανευ εσω σεθεν ευπραξειν μεν ασθενω.
Pſ. 16. 4.

Ου δη εσωσε θυμαλων τεσων θεω. V. 10.

Α δειλοι, αχρις ε κακον
Φυξευσετ' εσθλοις εγκλοπων δολων σποραις.
Pſ. 62. 6.

—— —— Ενθε ζωης και κλευς
Εμυ τε τυγχανει κραξευς
Ελπωρα· ενθεν, &c. Pſ. 72. 19.

Τυς δη επ' υδω κειμενυς κρυερυ μορυ.
Pſ. 79. 31.

Το επταπλευν εκαθεο. 34.

Τα καλα μοι ευεργεει. Pſ. 86. 7.

—— —— Και εμοι
Συ δ' ανιμειβη καιριος. Pſ. 86. 18.

* Nor did he heſitate to make a final vowel SHORT before an inceptive ψ and ξ.

—— —— Ηδ' αθων ικρειτοις
Κρινεσι ψηφοις αιμα. Pſ. 94.
Θευς τε ξεινυς παγκεινω φρεσων νοω. Pſ. 16.

Κορη

Pl. 47. are not Trochaics -

Κερη εμη δε βλεψει. Pſ. 92. 27.

Ειπον θ' ὑπεροῖκοι, ου θεος ταδε βλεπει.
Pſ. 94. 12.

Το ες ὁ πλαξας, ικ ακυσει; ομμαῖα
Ὁ και ποιησας, ευρανως ικ οψεται.
Pſ. 94. 16.

Theſe authorities are all taken from iambic verſes, and many more of the ſame kind might be tranſcribed, if neceſſary. In the ſame century with SERRANUS lived alſo HENRY STEPHENS, the firſt publiſher of Anacreon's Odes. He alſo tranſlated ſome of the Pſalms into various meaſures, which are chaſte in their ſtyle. Yet in Pſ. 3, which conſiſts of iambics, we find

Ποσας εμοι ακωκας. V. 3.
Αλλ' οιδα, ω Θεος, μν. V. 8.
Κυδος δε μοι οπασσεις. V. 12.
Σοι εν μονῳ πεπαιθως. V. 21.

And in Pſ. 47. compoſed of trochaics, we read

Ιδε οἱ πρεπονῆας ὑμνους. V. 32.
Πολυδαιδαλε Ολυμπε. V. 42.
Παλαμῃ ἐη κυβερνα. V. 49.
Ζυῆῳ αυχενα προθυμοι. V. 55.
Το δε θαυμα εξιν εδεν. V. 57.

THOMAS MASTERS, the author of the beſt modern Greek ode extant, was admitted fellow of New College in 1624. If he has any inſtances of the "hiatus," his authority ought to have great weight; for he muſt have been a moſt attentive reader of the Greek tragedies, to have written an ode in ſuch variety of metres; and we may ſafely affirm, that he would take no liberty, which was not warranted by the practice of the ancients. He ſcrupled not however to ſay,

Σταυρῷμενῳ Αναχλι. V. 5.

Ελευ, ὁτι λύρον υπ' εχθρων. V. 13.

Θελω ὑψοθ' αὕσαι. V. 15.

Και αιχμαλωτον Αδην. V. 18.

Αλλα μοι αμφιβρεμει Κρανιων ορος.
Και ωολυθρυ κελαδυ γεμει κατα. V. 21.

Και ωλενων ἱερον κραζος. V. 28-9.

Πεπαρμενον ενθα και ενθα. V. 32.

Τῳ δε και εκ μελεων. V. 45.

The lateſt collection of Greek verſes, in my poſſeſſion, was publiſhed in the year 1755: the title is Τυ Δεινος Νοσῦσος Μελετηματα: and the compoſitions are well known to be written by Dr. Burton, late fellow of Eton, and publiſher

liſher of a Περιαλοσια. His erudition and knowledge of the Greek tragedies are unqueſtionable; and of courſe his authority and practice deſerve much attention. In different paſſages of his Μελετηματα, we find,

Λευκοχροω ησθημενος, καδδ' ου χαρη. P. 3.
Χαριτων τ' επιλαμπετω ειαρ. P. 4.
Ιω ημαρ! ω ποσημαρ! P. 5.
Ανερασαι ως εμοιτε. P. 5.
Υπο Πηλιω και Οσσης. P. 5.
Κατακειμαι ημιφλεκτος. P. 5.
Ὁ δε τηκεται μοι αιων, P. 5.
Τι ποτ' ειπω; ω Ιησυ. P. 7.
Ελεησαν, ω Ιησυ. P. 8.
Βροτοι ολλυμεσθα ζωντες. P. 8.
Βροτοι οντες ουδεν εσμεν,
Θεος ιλεως μοι ειη. P. 8.

Thus then ſhall end the quoting of authorities for the "hiatus." In reviewing thoſe which have been produced, the reader will find that inſtances have been cited from iambics, lyrics, hexameters, and pentameters; from authors both ancient and modern. I moſt certainly

 tainly

tainly would not have reſted my defence of the "hiatus" on my own ſingle obſervation of the practice of the ancients in this reſpect; but when I ſee four writers of Greek, who were confeſſedly the firſt ſcholars of their time, ſupporting my obſervation by the ſtrongeſt mark of confirmation, viz. their own practice, I could not at firſt, nor do I now, heſitate to think that the "hiatus" may be lawfully, and even properly uſed, in every kind of Greek meaſure; at leaſt, in every kind adopted by the Monoſtrophics.

It will be anſwered perhaps, that the objection to the hiatus does not deny its being ſupported by authority, but it does deny its being conſiſtent with true taſte.

But what is taſte? "That act of the mind, by which we like or diſlike whatever be the ſubject *." And on what is it founded? On truth. And what is the province of truth, in judging of imitations? In painting, it is to obſerve whether a picture is like the original; and in poetry, it is to diſcern, whether a poem

* See Sir Joſhua Reynolds's Diſcourſe, 1776.

has

has conformed to the practice of the beſt writers. If the poem has widely deviated from that practice, then it is vicious: but if it has in general adhered to the beſt models, and taken no other liberties than what the moſt eminent writers have taken before, then it cannot deſerve ſo harſh a term, as that of being in falſe taſte, in which however every thing muſt certainly be, that is not according to true taſte. The point then to be proved is, whether the Monoſtrophics do or do not conform to the practice of the beſt writers in the uſage of the "hiatus?" That they do, has been ſhewn by citing paſſages of a ſimilar nature, from Burton, Maſters, Stephens, Serranus; from Plato, Solon, Tyrtæus; from Anacreon, and Sophocles; the practice of all which writers may ſurely, without any diſreſpect, be put in competition with the opinion of any man living on the point of taſte.

One more remark on the "hiatus" ſhall be the laſt. Though I have neither the preſumption, nor * baſeneſs, to wiſh any "opuſculum" of

* Literary forgeries deſerve the ſtrongeſt terms of cenſure, becauſe they are lies in themſelves, and becauſe

of mine might paſs for an original; yet to ſpeak out fairly, it has been my aim to give a certain degree of ευπνοια to my compoſitions: and for that reaſon leſs attention was deſignedly paid to a minute finiſhing. The ancients in their uſe of the "hiatus" are not only more ſonorous, than they would be by a multitude of conſonants and contractions, but appear alſo in a certain high ſtyle, which is above the reſtraints impoſed by exact criticiſm. The animation of genius, and hand of a bold execution, is ſtrongly impreſſed on their works. 'Tis not ſo much to gratify the delicate ear, as to expreſs their thoughts with vigour and energy, and thus to ſeize on the heart and command the paſſions of their hearers or readers, that the beſt and oldeſt poets among the Greeks

cauſe they often tend to miſlead the enquirer into the progreſs of arts, ſciences, and letters, in any country, by aſcribing ſuch a degree of perfection to an early period, as from every other appearance there is reaſon to judge could not poſſibly belong to it. In this point of view the forgeries of *Chatterton* are to be conſidered as diſhoneſt and immoral, though in themſelves they contain many excellencies, as poetical compoſitions. But thoſe very excellencies prove them to be ſpurious, for they belonged not to the age in which *Rowley* is ſaid to have lived.

con-

conveyed their thoughts in ſuitable and glowing terms indeed, but with a liberal neglect of the "minutiæ" of poetry. To copy after thoſe minutiæ has been no part of my ſtudy (for I confeſs my fault, if it be one!); and in imitating the great and high ſtyle, I fear I have had too little ſucceſs. But could it be my fortune to catch a ſingle ſpark of the ſublime, I ſhould wiſh rather to imitate the Iliad than the Æneid; the natural ruſticity of Theocritus, rather than the elaborate urbanity of Virgil; and the ſtrongly impaſſioned, though irregular, ſcenes of Shakeſpear, rather than the frigid, though more correct, declamation of modern tragic writers. In muſic it would be my ambition rather to emulate the various and noble harmonies of HANDEL, than the delicate airs of PERGOLESI; and in painting, I ſhould prefer the genius and imagination of MICHAEL ANGELO, to the taſte and correctneſs of RAFFAELLE*.

* See the characters of theſe two maſters judiciouſly drawn, and their different excellencies compared, in Sir J. Reynolds's Diſcourſe, 1772.

Thus

Thus then ends my Apology. If it correſponds with the intention of its writer, it will appear neither to have evaded difficulties, nor palliated errors; it will prove the Monoſtrophics to have been generally grounded on good authority, and therefore to be leſs inaccurate than they have been repreſented: and, above all, it will have avoided every the moſt diſtant mark of diſreſpect towards the author of the Critique, who neither merits illiberality, nor on any account ſhould hear from me a ſingle word which ought not to be ſpoken to a ſcholar and a gentleman; for I ſhould deem a violation of civility much more unpardonable than the groſſeſt error in grammar, metre, or phraſeology. And though, in the courſe of drawing up this Apology, it has been my deſire to know my critic, and to have ſeen his name avowed; and though the ſpeech of Ajax has often occurred to me,

Ζευ πατερ, αλλα συ ρυσαι υπ' ηερος ιης Αχαιων,
Ποιησον δ' αιθρην, δος δ' οφθαλμοισιν ιδεσθαι·
Εν δε φαει και ολεσσον. Il. 17. 645.

yet it would ill become me to take his remarks otherwiſe than as they are intended by him; nor

and though we were sensible that it could not be
II But former ~~readers~~ [illegible] not, yet we know that
without some trouble, nor in the prosecution
of the ~~purpose~~ design we should find no inconsidera-
ble amusement; and At the same time
~~we were animated with the hope of~~
~~serving the cause of literature~~. We
well knew, that our ambition would
not be gratified by the multitude
of our readers, critical disquisitions
of this nature are too commonly neglected.
There are few, who pay them any at-
tention, and still fewer, who are capable
of entering into them, with spirit.
But yet we were not to be discou-
raged. From the perusal of the Mono-
sophica we had received much
pleasure, though it was considera-
bly abated, by the errors, which are
found in the odes — Quæ ante conceptas
fudit, aut humana parum cavit
natura. — ~~The plan of the arti-~~
~~cle was quickly formed~~ The poems,
however, were far too good, for us to be con-
tented with paying a general cen-
sure, and not sufficiently correct
to allow ~~us to~~ of our bestowing on them
a general commendation. The plan
of the article was quickly formed,
(above)

nor do I conſider them in any other light than as friendly, though ſharp admonitions for my advantage and improvement. Χρη δε καϛηγορειν μεν ηϛειϖθαι τυς επι βλαβῃ λοιδορῶνϛας, ΝΟΤΘΕΤΕΙΝ δε τυς επ' ΩΦΕΛΕΙΑ τοιαύϛα πρατϛονϛας *.

* Iſocrat. Panegyric.

THE END.

We were animated by the laudable hope of serving the cause of literature — and from the ideas, which we formed of Mr Huntingford's character from his writings there was every reason to expect, that he would receive our remarks rather in the light of friendly admonitions, than of harsh and intemperate strictures.

Such were our hopes — nor have they been disappointed. The article was received with the same candour spirit with which, we will venture to affirm, that it was written. Mr Huntingford has answered our review with a politeness and a liberality, which bespeak the gentleman, and has examined several of our objections with no common share of learning.

We were, however, called forth to engage. Several of our positions was controverted, and our reputation demanded that we should answer. We have replied, at some length, but have frequently been obliged to curtail, on account of the form, in which this examination was to be published. Our readers will

find, that many of the passages to which in our former article, objections were made, have been corrected, that in a few instances some cases, we had our queries, without sufficient consideration, or condemned words and phrases, with too hastily, and that in several instances, we have combated the opinions of our Author, with too much argument, though always, we hope, with that respect and moderation, which we hope, that our objections will be candidly weighed by Mr Huntingford, and admitted, where they appear founded in justice, and opposed where he finds them weak, or erroneous. But, before we conclude, we wish to take the liberty of recommending to the ingenious author of the monosyllabical, that he would carefully review his work, and remember the words of a most able critic, and profound scholar: (Bishop Hurd in Epist. III) Prosecto hominis ingenui, si quid aliud est, ita victa sua cedere, ut quæ mala sunt corrigat, et quæ minus

emendata punt emendet.

ΜΕΤΡΙΚΩΝ ΤΙΝΩΝ

ΜΟΝΟΣΤΡΟΦΙΚΩΝ

ΔΕΥΤΕΡΑ ΣΥΛΛΟΓΗ.

EXIMIO ET CARO AMICO

HENRICO ADDINGTON, ARMIGERO;

SENATORI BRITANNIÆ DIGNISSIMO,

HUMANIORUM ARTIUM AC LITERARUM AMANTISSIMO,

HANC

ΜΕΤΡΙΚΩΝ ΤΙΝΩΝ ΜΟΝΟΣΤΡΟΦΙΚΩΝ

ΔΕΥΤΕΡΑΝ ΣΥΛΛΟΓΗΝ,

IN

SUMMI STUDII

ATQUE

INTEGERRIMÆ AMICITIÆ

TESTIMONIUM

D. D. D.

GEORGIUS ISAACUS HUNTINGFORD.

Ὑποθεσεις των Μετρικων.

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METRICORUM QUORUNDAM
MONOSTROPHICORUM
SECUNDA COLLECTIO.

ΕΙΣ ΜΟΥΣΑΝ.

Τις ων ερασης ουκ εκλαυσεν ὑσαλον
Χαιρειν μολις φωνειν γλυκισῃ τῃ κορῃ;
Τις ου ποθησεν ομμασιν παλιντροπος
Τηνδ' εισιδειν καὶν περ μενον γ' ὡραν μιαν;
Τις ων φυγας δομοιο και της παλριδος
Παλιν βλεπειν λελειμμεν' ὁ μαλ' ευχεται,
Παλιν γυναικα και τα τεκνα προσκυσαι
Δια χρονον νυν πολλον ουχ' ὁρωμενης;
Αλλ' ουκ ερασης, ου φυγας μαλλον ποθεῖ
Εχειν παλιν τους φιλαλους περιπλοκαις,
Η 'γω σε, Μουσα, μνωμενος παλιν καλεῖν.
'Οταν Τυχη γαρ ταις απειλαις εμβρεμῃ
'Οπως πιεζῃ πημασιν αχθος ὑπο,
Αλλ' ειγε τερψιν ευμενης συ προσφερῃς,
Ευκαρδιον σηθος θρασυς ὁπλιζεται,
Θεας μαλαιας αἱρεμης καλαφρονῶ.

ΕΙΣ

AD MUSAM.

QUIS existens amator non flevit supremum
Vale vix dicere suavissimæ virgini?
Quis non desideravit regressus oculis
Illam videre, etiamsi in horam quidem solummodo unam?
Quis existens exul domûs et patriæ
Non valde precatur iterum aspicere relicta,
Iterum osculari uxorem et liberos
Nunc per longum intervallum non visos?
At non amator, non exul magis desiderat
Iterum in amplexibus tenere charissimos,
Quam ego te, Musa, iterum vocare ambiens.
Quando enim fortuna minis infremuerit
Ut premeret sub onere damnorum,
Attamen si tu benigna adferas oblectationem,
Pectus forti-animo-præditum armatur audaciâ,
Imperterritus contemno inanem deam.

ΕΙΣ ΑΜΝΟΝ.

Λειμωνος βοσαναις εσι παιζων, αμνε, τερειναις
Σκιρτησον, κεραων καλλεϊ γαυρος εων.
Τρις μακαρ αγνοιας δοκεεις· λαθε γαρ σε μαχαιρα
Ην σφαγεως καλα σε χειρ ακονησεν ελων.
Ου βληχαι, παλαμην λιχμωσ' ε γλωσσα, δυναται
Θελγειν σαρκοφαγων ςηθεα σκληρα βροτων.
Οι μοι, ὁτ' εκ ειην ελεημων τις σοφος Ινδων.
Οι μοι, ὁτ' εκ ειην Πυθαγορειος εγω.

ΘΗΒΑΙ.

ΠΟΤ, Θεος, ἁρπαζεις παλιν ενθεον; ἙΛΛΑΣ εναρσης
Φαινεται. Ουχι λυρας αιφνως ηκουσατε φωνης;
Τειχεα Θηβων
Ωκοδομηνται
Χορδων Αμφιονος ηχῳ.
Τι βρονθη κλυπεει; τι φλοξ ειν αιθερι λαμπει;
Ζωσθεις εν νεφελαις καλεβη Ζευς—τηλε βεβηλοι—
Αιψα τρεμουσα
Ωλεσο θαμβεϊ
ΣΕΜΕΛΗ Διος ἡ παρακοιτις.

Ταχεως

AD AGNUM.

AGNE, adhuc ludens teneris herbis prati
Salta, laſcivè-ſuperbiens pulchritudine cornuum.
Videris ter felix propter ignorantiam: latuit enim te culter
Quem prehenſum manus mactatoris in te acuit.
Non balatus, non lingua lambens manum, poſſunt
Mulcere dura pectora carnivororum hominum.
Hei mihi, quòd non ſim miſericors aliquis ſophus Indorum!
Hei mihi, quod non ſim ego Pythagoreus!

THEBÆ.

QUÒ, Deus, abripis (me) iterùm afflatum?
Græcia manifeſta
Apparet. Nonne repentè audiviſtis ſonum lyræ?
Muri Thebarum
Extructi ſunt
Sono chordarum Amphionis.
Quare tonitru ſtrepit? quare flamma fulget in æthere?
Cinctus in nubibus deſcendit Jupiter. Procul profani.
Tremefacta ſtatim
Perlit terrore
Semele Jovis uxor.

Ταχεως αἰοἰ θυρσους,
Ταχεως αἰοἰ κισσον
Πεἰαἰοις πλεκωνἰες εἰχη.
ΒΑΚΧΟΣ ορἰοις παρεσι.
Χαιρε ΒΑΚΧΕ, χαιρε Θηβαις.
Ἱερος καλεῖ ΚΙΘΑΙΡΩΝ
Σε τε, Μαινἀδων χορον τε
Χερσι λαμπαδας φερονἰα.
Παυεἰε χαρμης, παυεἰε κραυγης·
Καινον γαρ ανακἰος ες οικον
Ηδη μεγα πενθος ἰκανει.
ΛΑΙΟΣ εκ χρησμε Δελφων, απο παιδος ἐοιο
Μοιραν θαναἰοιο φοβηθεις
Ερριψεν τεκνον εν ὑρεῖ.
Ω βροἰοι, ὡς ὑδεν δια μηδεα πυκνα δυνασθε
Βελαις ανἰσχειν, η φευγειν ὑρανιωνων.
Τριπλῆς πελας πελευθε
ΛΑΙΟΝ ΟΙΔΙΠΟΥΣ
Πληζας παλερ' εκἰανε σκηπτρῳ·
Εχει μεν αρχας, και γυναιχ' ὁμοσπορον,
Ἑως συνεἰνω φευ λεχεῖ της μητερος
Αισχις' ὁμιλησας. Φρεσιν τοτ' εκπλαἰεις
Τυφλος αποιχεἰαι
Λυγρος αληθης,
Ὑπο γης τε δεδυκε Κολωνῳ.
Οτ]οβος

Citò adferatis thyrſos,
Citò adferatis hederam,
Plicantes haſtas foliis.
Bacchus orgiis adeſt.
Salve Bacche, ſalve (in) Thebis:
Sacer Cithæron vocat
Teque, Mænadum chorumque
Ferentem tædas manibus.
Ceſſate a gaudio, ceſſate a clamore:
Novus enim ad domum regis
Jam magnus dolor incedit.
Laïus propter reſponſum Delphorum, a puero ſuo
Sortem mortis timens
Expoſuit filium in monte.
O mortales, quàm nihil poteſtis per prudentia conſilia
Voluntatibus Deorum reſiſtere, aut fugere.
Triplicem prope viam
Œdipus Laïum
Patrem cum percuſſiſſet ſceptro interfecit:
Habet quidem imperia, et uxorem ad liberos procreandos,
Uſque dum conſcius ſit ah! lecto matris
Turpiſſimè ſe verſatum eſſe. Tunc pectore perculſus
Cæcus abit
Triſtis erro,
Subiitque ſub terrâ in Colono.

Οτ]οβος οτ]οβος ἐπ]α πυλαισι
Δεινος ορωρει πολ]οσε Θηβῶν·
Ἁρμαἰα, λοΓχαι,
Ασπιδες, εΓχη
Κοναβισαν πλησια τειχῶν,
Ἐπ]α μαχαις ανδρες κρα]εροφρονες ὠξε λερν]ες
Ὡμοσαν η πεδιω θνησκειν, πολιν η αλαπαξαι.
Τω πα]ρος αραι
Κρατῆσι τεκνων·
Πιπ]ησι κ]ανον]ες Αδελφοι.
Τοισδε τις εκ Θηβῶν προσπι]νει γραια ταλαινα;
Τις παρθενος ἡδε παρεςι;
Μη]ηρ· ἰδυσα τραυμαἰα καιρια
Τεκνων, ςεναζει, "πως ἀλιος πονος
Μαςων απολωλε." —Σιδηρον
Αυχενι νυν πα]αμαις ωθεῖ, κεἰται τε θανυσα.
Μη]ερ' ὁμω θυΓα]ηρ χωρανδε παραπιζυσα
Θρηνεῖ μεν αμφω
Χαμαι πεσον]ας
ΠΟΛΥΝΕΙΚΕΟΣ ἡ δε μαλιςα
Μοιραν χα]επην ελεαιρει,
"Θαψον, προϑειπες,
ΣυγΓονε θαψον;"
"Νεκυν ενθαδε προς σον, αδελφε,
"Εν χθονι πα]ρωᾳ κονιν οιφω χερσιν εμαισιν,
"Ει και τεθναιην της τοσσης εἰνεκα τολμης."

Ου,

Strepitus, ſtrepitus ſeptem portis
Dirus excitatur undique Thebarum:
Currus, haſtæ,
Clypei, enſes
Propinqua muris reſonuerunt,
Septem viri magnanimi tanquam leones (in) pugnis
Conjurati ſunt vel campo mori, vel urbem diripere.
Patris execrationes
Vim habent in filios:
Fratres cùm interfecerint, cadunt.
Quænam ad hos infelix anus ex Thebis accedit;
Quænam virgo illa quæ adeſt?
Mater: conſpectis vulneribus lethalibus
Filiorum, gemit, "quàm labor irritus
Uberum periit!"—Enſem
Nunc manibus adigit (in) collo, jacetque mortua.
Filia ſimul cum matre ad locum comes ſecuta
Luget quidem ambos
Humi collapſos
Illa autem maximè Polynicis
Fatum iniquum miſeratur,
"Sepeli, dixiſti,
"Soror ſepeli?"
"Ad tuum cadaver, frater, hìc
"In terrâ paternâ pulverem afferam meis manibus,
"Etiamſi moriar propter hanc tantam audaciam."

Creon,

Ου, ΚΡΕΟΝ, οικειρεις τας μητερας, ηδε γυναικας
Ηγεμονων, θαψαι νεκρυς, τιμων τε, θελουσας;
Αλλα κληρισμαλα πασι δικαια
Ταχα ΘΗΣΕΟΣ οπλα τορισει.
Ειδω παραυλα
Τουδε ξραθηγου,
Ηχησε χθων υπο φωνης.
Υβρισης δε Κρεων φυσεν, εργον αεικες εἰσεν.
Ουποτε χαιρει
Ὁ ΖΗΝ' αἱμων
Βασιλευς κακος, η πολις ανδρων.
Ω Θηβαι, Θηβαι της πριν νυν δυσελο δοξης
Ηλιος. Αισχιςαι, μισθμεναι, ΕΛΛΑΔ' απιςαι
Πραγμαλα τι ΞΕΡΞΟΥ, τι φρονησαλες και τα
ΦΙΛΙΠΠΟΥ;
Ει και Διος ορνιξ
Κελαδησεν ΠΙΝΔΑΡΟΣ ὑμνυς,
Ει και Μανλινεας ἡρως αγαθος τε σοφος τε
Καλως τεθνηκεν εν οπλοις,
Αλλα μενει Θηβαισιν αειμνηςον τοδ' ονειδος.

ΕΙΣ

Creon, non miſereris matrum, et uxorum
Ducum, quæ volunt ſepelire et honorare mortuos?
At juſta funebria omnibus
Statim arma Theſeos præbebunt.
Aſpicio præſentem
Illum imperatorem,
Sonuit tellus ſub voce.
Injurioſus autem Creon fugit, luit indignum facinus.
Nunquam gaudet
Qui Jovem contumeliâ afficit
Rex improbus, aut urbs hominum.
O Thebæ, Thebæ occidit priſtinæ tuæ gloriæ
Sol.—Turpiſſimæ, odioſiſſimæ, infidæ Græciæ
Quare Xerxi, quare Philippo faviſtis?
Etiamſi Jovis ales
Pindarus cecinit hymnos,
Etiamſi Mantineæ * heros fortiſque ſapienſque
Honeſtè inter arma mortuus eſt,
Tamen manet hoc opprobrium ſemper memorandum
Thebis.

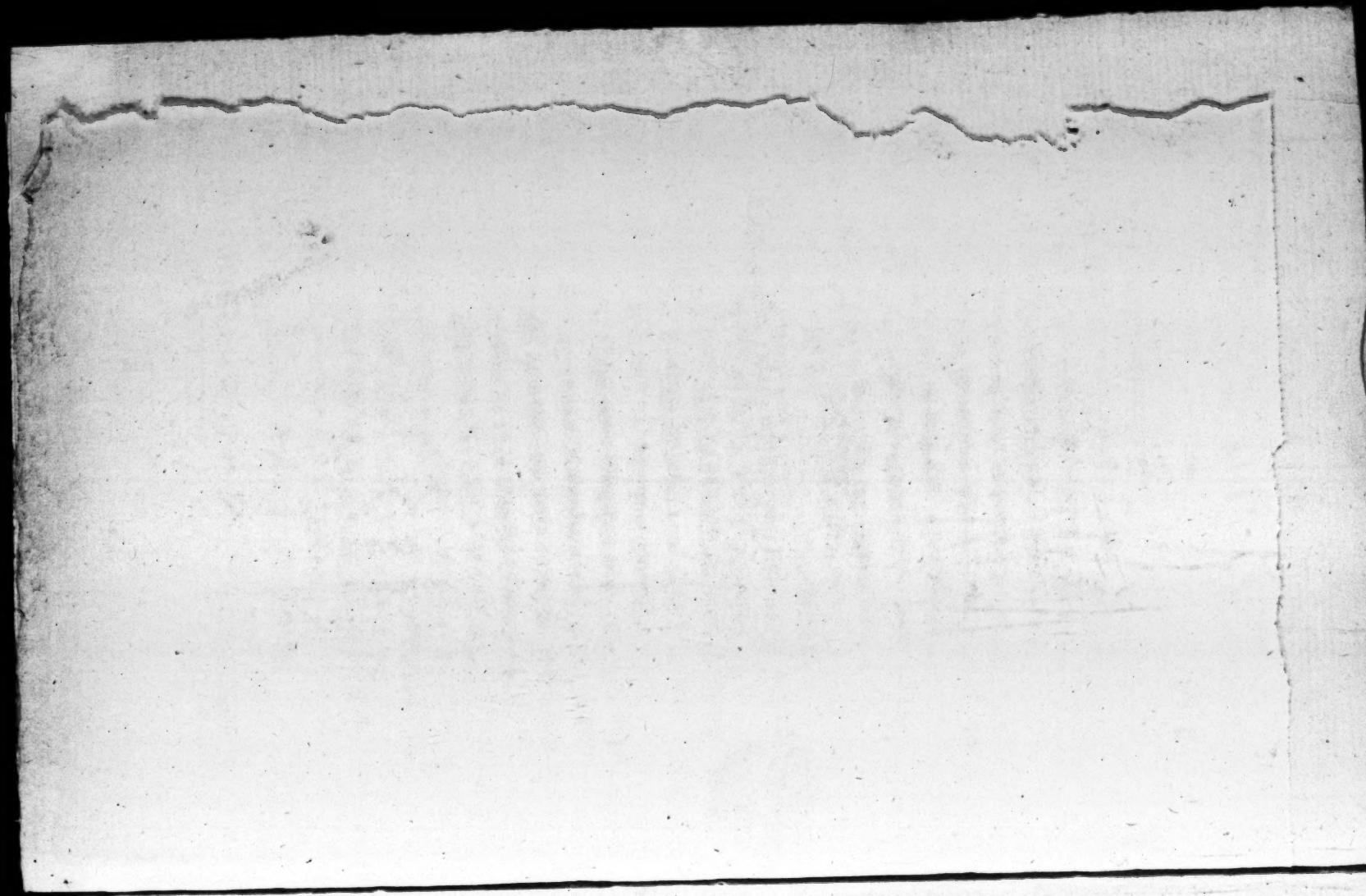
* Epaminondas.

IN

ΕΙΣ ΠΕΛΕΙΑΝ, Ἡ ΕΝ ΤΩ ΚΟΜΙΖΕΙΝ ΕΠΙΣΤΟΛΗΝ ΒΕΛΕΪ ΗΝ ΠΛΑΓΕΙΣΑ.

Ἔρασμιαν Πελειαν
Ορνιθα την ἑαυτῆς
Ὡς εἰδεν Αφροδίτη
Κακῷ βελεῖ τιτλαῖσαν,
Ἡμαγμενην τιτροισι,
Ηδη χαμαι τε νεκρην,
Στερνον τυπτουσα χερσι
Συν δακρυοις εκλαυσεν,
" Ἀπειρος ην ερώτος
" Παθημαλων γραφειτων
" Τοιαις επιζολαισι
" Επηρεᾶτῳ γυναικι,
" Οζις σε τιροσφερουσαν
" Δελτον τιτερῳ ταχιζῳ
" Διωλεσεν, Πελεια."
Ηκουσεν ὡς τιαραζας
Τηνδ' ὁ κλαιων, τιροσειπε,
" Ει θυμον ην απτηνης
" Εγωγ' ανηρ τιονηρος,
" Ουκ ες' αναιτιον μοι
" Το τιαν γενος τιτελειῶν.
" Μισεμενη τιελεια
" Ην, ἡ φερουσα γραμμα
" Ὁ τιεμψεν εις με Νυμφη
" Καλαφρονεσ' ερωτος."

ΕΙΣ



IN COLUMBAM, QUÆ INTER PORTANDAM EPISTOLAM ICTU PERCUSSA FUIT.

AMabilem Columbam
Suam ipsius avem
Cùm videret Venus
Malo ictu percussam,
Cruentatam pennis,
Humique jam mortuam,
Pectore verberato manibus
Cum lachrymis flevit,
" Imperitus erat amantis
" Affectuum descriptorum
" In talibus epistolis
" Amatæ mulieri,
" Quicunque te afferentem
" Celerrimâ pennâ tabellam
" Perdidit, Columba."
Quum audivisset prope astans
Qui eam interfecerat, dixit,
" Si animo crudelis eram
" Ego quidem infelix homo,
" Non inculpatum est mihi
" Omne genus columbarum.
" Odiosa columba
" Erat, quæ tulit scriptum
" Quod misit ad me Nympha
" Contemnens amorem."

IN

ΕΙΣ ΑΕΙΨΑΝΑ ΣΟΦΟΚΛΟΥΣ.

ΦΩΝΗ τις εςιν ἥδε των λυπᾶμενων;
Τινες καλεῖσθε; κλαυμαίων τις αἴλια;
" Εγω ΘΥΕΣΤΗΣ. Σαρξ εἰ γναθμων ὑπο
" Τρεμει· μελῆ παιδος γαρ αἰνῶλος φαῶν.
" Ιδε σκολειον εςιν ἡλιε φαος,
" Μηπως το πραγμα τυτ' απηνες παρασκλεπῃ.
" ΟΔΥΣΣΕΩΣ μισθον εςι τ' ἀνομον
" Κιναδος, κακκρῖος ὑτος, ἡ παπα βλαβη,
" Εθηκε χρυσον εν πεδῳ σκηνης ὑπο,
" Κ' εφασκε τυξον μισθον ειναι, παῖριδος
" Προδοῆς ὁπως Τρωων γενωμαι τῳ ςραῖῳ.
" Φερειν ΠΑΛΑΜΗΔΕΙ τηνδε βαξιν, αλῖον
" Οδυνῃσι πασαις η θανειν ςρεβλᾶμενῳ.
" Ω δυςαλαιν' εγω ΝΙΟΒΗ καλᾶμενη,
" Δις ἑπῖα τεκνων σημερον ςερᾶμενη.
" Αρ' ουχι μ' αν λιπαβεῖ φιλῖαν μιαν,
" Θεοι, θυγαῖρων ἐξ αχᾶς ἀναδομην.
" Κρυος τε σωμα παν κατεπηγος ελλαβε.
" Πως αν δυναιμην πειθιμος Ερανυας
" Μῆρος τε φευγειν αἱμαῖηρα γληνεως;
" Σωσον, παῖερ, με σωσον ει ταῖβην καλως
" Εκ σων κελευσμαῖων αρ' ΑΛΚΜΑΙΩΝ κανον.

" Αιεν

4 μεδιμναῖς π. — Φαγοὺ ἰχθὺς ἔμψυχος.

12 ἀλγεῖον

20 γλήνεα

22 κανοῦν

IN SOPHOCLIS FRAGMENTA.

QUÆNAM vox eſt hæc mœrentium?
Quinam vocamini (vel, eſtis)? quæ cauſa plo-
randum?
" Ego (ſum) Thyeſtes. Caro adhuc ſub malis
" Tremit: nam membra filii incogniti edi.
" Ecce lux ſolis eſt tenebroſa,
" Ne quo pacto videat hoc factum crudele.
" ULYSSIS nomen eſt odioſum:
" Vulpes, ille improbus, mera noxa,
" Poſuit aurum in ſolo ſub tentorio
" Et dixit hanc mercedem eſſe, patriæ
" Ut ſim proditor exercitui Trojanorum.
" Palamedi hanc famam ferre, moleſtius
" Quàm mori cruciatum omnibus doloribus.
" O valde miſera ego vocata Niobe,
" Bis ſeptem liberis hodiè privata.
" Nonne igitur mihi reliqueritis chariſſimam unam
" Dii, filiarum? Præ luctu perii,
" Friguſque occupavit totum corpus conſtrictum.
" Quomodo poſſim ultrices Erinnyas
" Matriſque oculos ſanguinolentos effugere?
" Serva, pater, ſerva me, ſi hanc rectè
" Ex tuis juſſis utique Alcmæon interfeci.

" Semper

" Αιεν διωκεσ' αιεν εις σε ποινιμες
" Θεας καλησω. Τελο δ' ελκος καρδιας
" Αθρει κακιςε τεκνον, ὁς την μητερα
" Νηλης ΕΡΙΦΥΛΗΝ ε δεδοικας με κλαυειν.
" Ω δυσθεατον ομμα· χειρ επισκιος
" Το τραυμα κρυπτε το ξιφει πεπλημμενον.
Οιμοι παθημαλων. Τι δ' ο φθονος χρονε
Σκηνην ΣΟΦΟΚΛΟΥΣ ηφανισεν, ἡ γοον
Ωρινε πολλακις παλαιων πενθιμον,
Ἡμιν τε κινησειεν αν τα δακρυα;

ΕΙΜΑΡΜΕΝΗ.

Ω ΝΥΚΤΟΣ, ἈΔΟΥ, Ταρταρεων ΕΡΙΝΝΥΩΝ,
ΧΑΟΥ, χ' απανλων Δαιμονων προγενεςερα
Θεα φερουσα σκηπτρον εν χερσ' αφθιτον,
Τηκτον μολιβδον, και σιδηρον ασκυλον,
Ὁ, τ' εσσεται το σοις νομοις πεπρωμενον
Προφρων ὑπεικω προσκυνων, ΕΙΜΑΡΜΕΝΗ.
" Ὁρθως· απανλας ουσ' εγωγ' ὑπερτερα
" Ἑκονλας ηδ' ακονλας ἑλκω τους βροτους,
" Μεγα φρονουντων μηχανας ακαρει χρονῳ
" Νικωσ' ανηνυτους. Φερ, ειπε, πωπολε
" Θνητους ἑωρακας κελευειν ουρανῳ
" Σιγαν θυελλην; η πτερωτον εκ σκοπε

" Τρεπειν

“

“ N

“ N

“ 6

“ 7

" Semper perſecuta ſemper in te ultrices
" Deas vocabo. At hoc vulnus cordis
" Intuere peſſime fili, qui matrem
" Crudelis me Eryphylen non metuiſti occidere.
" O dirum-viſu ſpectaculum: manus tegens
" Occulta vulnus quod inflictum eſt gladio."
Hei mihi propter calamitates! Cur autem invidia temporis
Abolevit Sophoclis ſcenam, quæ luctum
Lugubrem ſæpè excitavit antiquorum,
Nobiſque lachrymas commoverit?

FATUM.

[a]O Nocte, Orco, Tartareis Furiis
Chao, et omnibus Diis natu major
Dea geſtans in manibus ſceptrum incorruptum,
Plumbum liquefactum, et ferrum curvatum,
Quicquid erit deſtinatum tuis legibus,
Libens obedio adorans, FATUM.
" [b] Rectè: quum enim ſim omnibus ſuperior
" Volentes et nolentes traho mortales,
" Superbientium conſilia in breviſſimo temporis momento
" Irrita vincens. Age, dic, unquam
" Vidiſti mortales jubere cœli
" Procellam ſilere? aut alatum a ſcopo

" Vertere

" Τρεπειν κεραυνον; ἡ νοος παρ' ὑδασι
" Κοιμᾶν δυνασθαι, και χαραδραις ὑρεων
" Ισχειν πεσονσας πρηνεας χειμαῤῥους;
" Η γης τρεμεσης βαθρον εμπεδᾶν λοξῳ;
" Ει τις δυναιτ', ἀνθρωπος ων, ποιειν ταδε,
" Εμον μορον δυνησετ' οὐτος εκφυγειν."

ΟΡΦΕΥΣ.

ΟΡΦΕΥΣ εις ελεον καλεθελξεν αμειλιχον Ἀδην,
Προς βιον αντ' ωδης Ευρυδικην τε λαβεν.
Θαυμαζεις; κιθαρας τελμηνται μεσικα νευρα
Εκ των ποιητων ἑς εδαμασσεν ερως.

ΕΙΣ ΜΕΛΙΤΤΑΝ, Ἡ ΠΡΟ ΧΡΟΝΟΥ ΤΟΥ ΕΑΡΙΝΟΥ ΕΞΕΦΑΙΝΕΤΟ.

ΕΤΙ δηρον ω Μελιτα
Ὑπο σμανεων κρυβεισα
Σχαδονων πλεα σχολαζε.
Αρ' οθ' ἡλιος προσωπῳ
Ελασσεν ευδιεινῳ
Ἑνος ἡμαρος θεαρος

" Vertere fulmen? aut flatus per aquas
" Poſſe placare, et fiſſuris excavatis montium
" Lapſos præcipites torrentes ſiſtere?
" Aut verbo ſtabilire fundamentum terræ trementis?
" Si quis, homo exiſtens, hæc poſſit facere,
" Idem poterit ſortem meam effugere."

ORPHEUS.

ORpheus ad miſericordiam demulſit durum Plutona,
Accepitque ad vitam Eurydicen pro carmine.
Miraris? muſici nervi citharæ ſecti ſunt
Ex * poetis quos amor ſubegit.

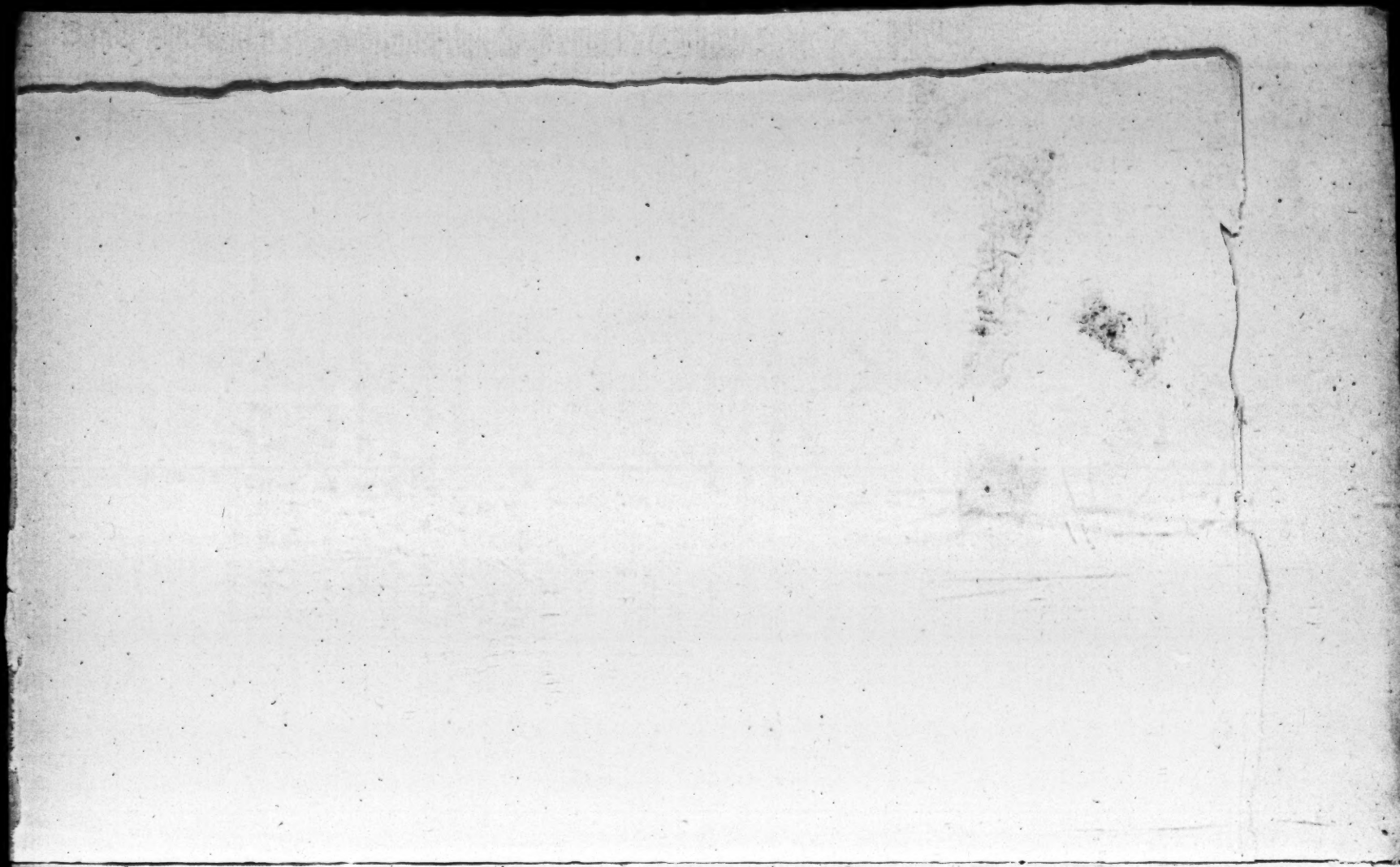
* For Orpheus' lute was ſtrung with poets' ſinews.
Shakeſp. Two Gentl. of Verona.

IN APEM, QUÆ ANTE VERNUM TEMPUS APPAREBAT.

ADHUC diu, O Apis,
Sub alvearibus abſcondita
Plena favis otiare.
Num quòd ſol facie
Riſit ſereno
Unâ die conſpicuus

Νεφελων διχα σκολεινων·
Αρ' οτ' ειαρος προφηλαι
Κορυδαλλιδες προσηδον,
Αδεως θελης πελασθαι;
Βορεας, ὁ νυν καθευδων,
Ταχεως παλιν μανειται,
Πελρινῃ βαλων χαλαζῃ
Σε πονειν μαλην θελουσαν
Μελιλος χαριν παρ ανθη,
Ἁπερ ερανοις απισα
Επαραι λιαν καρηνα
Μαλακωλερ' εκφοβηναι.
Ὑπο της σελης λαθρα
Μενε, προσδοκησα MAIAN,
Χερι γαρ σπαρεισα MAIA
Στεφανηφορῳ τα δωρα
Γλυκεραν πνεοντ' οδωδην,
Εν ορεσσιν, ηδ' εν αλροις,
Σε, Μελιτλα, προσκαλησει
Καλυκων ὁπως πιεσα
Ροδινων δροσον μεθυσκῃ.

ΠΕΡΙ

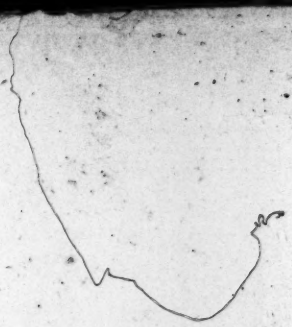


Abſque tenebroſis nubibus;
Num quòd veris prænunciæ
Corydallides cecinerunt,
Sine metu velis volare?
  Boreas, qui nunc dormit,
Citò iterum inſaniet,
Percutiens lapidoſâ grandine,
Te fruſtra volentem laborare
Causâ mellis per flores,
Qui cœlis increduli
Valdè erigere capita
Tenelliora extimeſcunt.
  Sub tecto deliteſcens
Mane, expectans Maiam,
Maia enim cùm ſparſerit manu
Coronas-geſtante dona
Spirantia dulcem odorem
In montibus, et in agris,
Te, Apis, invitabit
Ut bibens calicum
Roſeorum rorem inebrieris.

ΠΕΡΙ ΑΛΛΑΓΗΣ ἌΠΑΝΤΩΝ.

ΕΙΣ αλλαγην κλινοντ' ἁπαντ' ανθρωπινα,
Και πανελως μηδεν μενειν ευρισκεται
Πολυν χρονον, πριν η τελοσδ' αφικεται.
Ηκουσατ' αυδην ἡδεος μελισματος,
Ηχον τε νευρων βαρβιτω μεμιγμενον;
Φωνημα τυτο τω φυγον νυν οιχεται;
Απηλθεν εις αιωνα μη παλιν τροπον,
Υγροισιν αυρας κυμασιν κυλινδεται,
Ανεμω πνοαις τὲ σπειρεται διαῤῥεον.
Ουτως ἁπασα τερψις αιψ' απωλετο.
Αλλ' ουχι πανια πορος κακον τετευχται.
Εστιν βιω λυπαισιν ισα χαρματα.
Ει και ταχις' αποφθινυσιν ἡδοναι,
Ταχις' ὁμως αποφθινυσιν αλγεα.
Ουτως παρηλλαγη γελωτος δακρυα·
Ουτως θυελλα της θαλασσης ἡσυχης·
Ουτως σκοτεινη νυξ φαεινης ἡμερας·
Ουτως χιων χειμωνος ανθων εαρος.

ΕΙΣ



DE VICISSITUDINE OMNIUM.

AD viciſſitudinem inclinant ſe humana omnia,
Et omnino nihil manere invenitur
Diu, priuſquam ad finem pervenit.
Audiſtis vocem ſuavis cantilenæ,
Sonumque citharæ nervorum mixtum?
Quo nunc hæc vox fugiens abit?
Præteriit in æternum non redux,
Liquidis auræ fluctibus volvitur,
Mananſque diſpergitur venti flatibus.
Sic omnis oblectatio ſtatim perit.
At omnia in malum non conſtituta ſunt.
Gaudia vitæ ſunt æqualia doloribus,
Etiamſi voluptates citiſſimè pereunt,
Citiſſimè ſimiliter pereunt luctus.
Sic permutantur lachrymæ riſu:
Sic procella tranquillo mari:
Sic nox tenebroſa ſplendido die;
Sic nix hyemis floribus veris.

ΕΙΣ ΚΙΧΛΗΝ ΕΝ ΧΕΙΜΩΝΙ ΜΕΛΠΟΥΣΑΝ.

ΚΙΚΛΗ, λιγεια φωνη,
Ὁταν μελῶς ακουω
Ὁ και μεσην παρ ὡραν
Χειμωνος ηδυ μελπεις,
Φθονῶ βιον μεριμνῶν
Σ' αμοιρον, οὐ τυχησας.
Συ γαρ κακων ερωτος
Συν ηδοναισι μιγεν,
Συ γαρ πονων αναγκη
Εγκειμενων πενιχροις
Αχηνιαι δαμεισι,
Συ γαρ τυχης απιστης
Εκ της πριν ευμενειας
Εις ὕβριν αλλαγεισης,
Ορνις, κακων ἀπανθων
Τευχων απειρος εσσι.
Ειθ' αν παθῶν ὁμοιως
Κα'γω τελος γενοιμην
Απειρος ηδ' αἰδρις.
Αλλ' ει κελευσε θεσμος
Μοιρῶν βροτους ἀπανθας
Εν συμφοραις βιωναι,
Ειθ' αν δικην σιδηρυ
Βαφῃ, περισκελης φρην
Εγκαρτερεῖν δυναιτο.

ΚΙΧΛΗΣ

IN TURDUM HYEME CANENTEM.

TURDE, canore voce,
Quando audio carmen
Quod etiam in mediâ tempeſtate
Hyemis ſuavitèr canis,
Invideo tibi vitam curarum
Expertem, quæ tibi contigit.
Tu enim amoris malorum
Cum voluptatibus mixtorum,
Tu enim laborum neceſſitate
Incumbentium pauperibus
Victis indigentiâ,
Tu enim fortunæ infidæ
Ex priſtinâ benevolentiâ
In contumeliam mutatæ,
Avis, malorum omnium
Horum es inexperta.
Utinam pari modo calamitatum
Et ego demum ſim
Inexpertus et inſcius!
At ſi juſſit decretum
Parcarum mortales omnes
In eventibus infelicibus vivere,
Utinam inſtar ferri
In aquâ tincti, mens pervicax
Poſſit patientèr tolerare.

ΚΙΧΛΗΣ ΑΠΟΚΡΙΣΙΣ.

Ὥστ' αἰμυλον προσωπον
Λίρεῖ νεον τον ἦθη
Φρονῆμα μηδεν αἰσχρον
Απειριᾳ δολοιο,
Οὕτως εμ' ηπαληησεν
Ηυς γαληνον ομμα
Την ἡμεραν προφαινον
Οἱαν βλεπεις παρ ειαρ.
Τι μεμψιμοιρος αὐλως
Φθονεῖς εμοι, μεριμνῶν
Αμοιρος ὡσπερ ειην;
Φευ πολλακις πονεῦμαι
Λιμῳ, παλιᾳ χυθεντος·
Φευ πολλακις δεδοικα
Φοβῳ, βιον κλυπῆσαι
Μη μαχαιραι κλαιψωσι,
Τα τεκνα μ' απτερωλα
Σκληρος χειροιν αφελκει
Νεοτλιας Αγροικος.
Τι δ' εκ παθῶν κακιζων
Ισως βροτυς βαρυνει,
Ὡς τυλο. λυγρον ἡμας,
Ιδειν τα τεκνα τηλε
Εχθρον φερειν, ανοικτῳ
Τῳ παιδιῳ χαριζειν.

Αλλ'

TURDI RESPONSUM.

SICUT vultus blandus
Capit adoleſcentem qui in juventute
Sentit nihil turpe
Imperitiâ doli,
Sic me decepit
Auroræ ſerenus oculus
Præmonſtrans diem
Qualem per ver vides.
Cur querulus fruſtrà
Invides mihi, curarum
Tanquam expers eſſem?
Ah! ſæpè laboro
Fame, glacie (terris) ſuperfusâ *:
Ah! ſæpè metui
Timore, vitam tonantes
Machinæ ne interficiant.
Pullos mihi implumes
Durus manibus abſtrahit
Ruſticus e nido.
Quænam autem e peſſimis calamitatibus
Æquè gravat mortales,
Ac hoc triſte (gravat) nos,
Videre pullos procul
Inimicum aufere, immiſericordi
Puero ut gratificetur

* Vide *Hrathianam* Interpretationem. Philoct. Soph. v. 296.

At

Αλλ' ἐν θελω διδασκειν.
Ευδαιμον ϗ μεν ϗδεν
Ευρισκετ' ἐξ ἀπαντων
Των μὴ θεοισιν ισων·
Αλλων ὁ τολμος ἐσι
Καλοις, κακοις τε, μικτος,
Σοφος δε πας καλοισιν
Μαλιστα νων επισχει.

ΘΑΝΑΤΟΣ.

[a] Ὁ Ὑτως αμορφος ηλυθες, των ὀσεων
Τε ληκυθων τε, κρανιϗ τ' εσκληκοτος,
Ὡς' οιδα πολλακις Σε νυκτος εν σκοτῳ
Βιοτῶντα μακροις ιχνεσιν καλα χθονα,
Ὁταν λιπῃς κευθμωνα νεκρων νερτερων.
ΘΑΝΑΤΕ, κραδαινεις μοι βελος τοδ' εν χερι;
Γυμνωθεν ἐσι ξηθος, εις την καρδιαν
(Ει σοι δοκοιη) παισον, ει σθενεις, διπλην.
"[b] Αρ' ϗδεν, ω τολμητε, δεινον εν βελει;"
[a] Ουδεν, σοφοισιν ορθον ενθυμουμεναις.
Ει γαρ πενης τις ἡ, θανων εὑρεν μακαρ
Τελος πονων, κακϗ τε δυσχερες ερϗ
Πονων ἀπαντων, ὑβρεως κ', ονειδεος
Των πλουσιων, των ϗκ επ' ἐργοις ευγενεῖ
Θυμῳ πρεπουσιν, αλλα της τυχης μονον
Δωροις,

7. ES

10 ου τοις σοφοισιν

11 τις ει (Ephesus hous—

ευροιεν αν

13 πιστευσοι 9. ουσιδης

At unum volo docere.
Omnino nihil beatum
Reperitur ex omnibus
Quæ Diis non sunt æqualia:
Aliorum sors est
Bonis, malisque, mixta;
Omnis autem sapiens bonis
Præcipuè animum advertit.

MORS.

ADEO deformis venisti, ossibusque
Tabefactis, cranioque avidè-durato,
Ut novi Te in tenebris noctis sæpiùs
Gradientem longis vestigiis per terram,
Quando reliquisti recessum inferorum mortuorum.
Mors, vibras mihi illud telum in manu?
Nudatum est pectus, in cor
(Si tibi videatur) inflige, si vales, duplicem plagam.
" [b] Num, O temerarie, nihil (est) terribile in telo?"
[a] Nihil, sapientibus rectè considerantibus.
Siquis enim pauper sit, moriendo invenit beatum
Finem laborum, malique molestioris
Omnibus laboribus, insolentiæ et contumeliæ
Divitum, qui non propter facta generoso
Animo digna, at solummodò fortunæ

(Propter)

Δωροις, αἰροισι, ζευγμασιν τ' αἰνημενοι,
Νεκροις εν Ἀδυ πασιν ισαλμιος,
Ὃς πριν τε δυλος ην, εκει κελευσμασιν
Καλαφρονεῖ τυ δεσποδ' τυραννικυ.
Πλυθησεν ει δε τις, θανων επαυσαλο
Βιυ νοσωδυς πλησμονης εξ ακρασιος,
Βιυ κορον τεκονλος εκ των ηδονων
Λιαν ὁμοιων τοσσακις παλινδροπων,
Ουκ ευφορηθ' τ' αχθεος Σχολης αἶαν,
Η παιγμαλειας και φθονυ των αρχικων.
Εθανεν νεος τις ων; πολλων εκ φρονλιδων,
Ποσων, βρολοισι των γυπων, παθημαλων
Απηλθεν εκλυθεις, αμοιρος πενθεων.
Γερονλι παυλα γινεσθαι λυπης πλεα.
Εθαψε δακρυων γυναιχ', ὁμηλικας,
Εθαψε παιδας, εκπεσων των ελπιδων.
Ουκ εστιν ισχυς ασθενυνλι σωματι,
Ωτ' υκ ακυει, μηδεν' ὁμματα βλεπει
Ὡσπερ το πριν. Γινοιλο τωδε σον βελος
Πικρον; πορισει λησιν ευκλην των κακων.
"Αλλ' εκφοβυνλαι μυριοι πλησην χερος."
Τινες; κακοι τρεσιν· αλλ' οἱ βελλεροι
ΚΟΔΡΟΣ, ΛΕΩΝΙΔΗΣ, ΚΑΛΑΝΟΣ, και
ΣΩΚΡΑΤΗΣ
Βιυ χαρενλες ειδον ὡραν εσχαλην.
Εν ελπιδ' ησαν οἰδ' αριστοι τυ μολειν

Εις

18 redemptionis ara

19 Cf. Rampe

(Propter) dona, agros, currusque, laudantur.
Mortuis omnibus est æqualitas honoris in orco,
Quique antea servus erat, ibi jussa
Contemnit domini tyrannici.

Siquis autem dives fuerit, moriendo requievit
A vitâ morbidâ præ intemperanti satietate,
Vitâ creante fastidium ex voluptatibus
Valdè similibus toties revertentibus,
Et onere non tolerabili nimio otio,
Aut intentione animi et invidiâ imperantium.

Mortuus est aliquis juvenis existens? e quantis curis,
Quantis violentis affectibus, vulturibus mortalium,
Abiit solutus, expers dolorum!

Seni omnia fiunt luctûs plena.
Lachrymans sepelivit uxorem, æquales,
Sepelivit filios, de spe decidens.
Non robur est corpori languenti,
Aures non audiunt, neque oculi vident
Ut antea. Huic telum tuum sit
Acerbum? præstabit optandam oblivionem malorum.

" [b] At innumeri metuunt plagam manûs."
[a] Quinam? mali tremuntis: at præstantiores
Codrus, Leonidas, Calanus, et Socrates
Lætati viderunt extremam horam vitæ.
Hi optimi sperabant ire

Εις Νησον, ἣν περιπνεῦσι μαλθακαι
Αυραι, φλεγυσι τ' ανθεμα χρυσεα κομῃ,
Εξ ὧν πλεκυσ' Ειδωλα λαμπρα σεμναια.
Τυς πριν καμονλας ενθ' εμελλον εισιδειν
Ἀπανλας, ὑς ΡΑΔΑΜΑΝΘΟΣ αξιυς ἑδρας
Εκρινε συν Ψυχαισι ταις Μακαρεσσαις.

ΕΙΣ ΑΛΣΟΣ ΦΗΓΙΝΟΝ.

ΜΟΥΣΩΝ ἁπλυς ερασης
Φηγων ὑπαι δασειων,
Αἱ προς καρηνα βυνυ
Σκιαν κλαδων πεσασσαν,
Θερῦς φυγων το καυμα
Φλεγον, λυρῃ μελισμα
Τυτ' ηρχε[ο προσαδειν·
" Φηγοι, χοροισι Νυμφων
" Ζηλυμεναι δικαιως,
" Ὑμων σκια μελαινῃ
" Εγω μονος πελαζων
" Στηθεῖ τι θαμβος ειχον.
" Δοκεῖ μενειν γαρ ὧδε
" ΣΙΓΗ πολυ φρονῦσα,
" ΑΙΔΩΣ λιπυσ' ὁμιλον,
" Κ' ΕΤΧΗ Θευς φιλῦσα.
" Τεθοισιν εν τοποισι

Καθημενῳ

Ad Inſulam, circum quam ſpirant molles
Auræ, fulgentque flores auricomi,
E quibus Simulachra nectunt ſplendidas coronas.
Ibi viſuri erant antea mortuos
Omnes, quos Rhadamanthus dignos ſede
Cum Animis Beatiſſimis cenſuerat.

IN NEMUS FAGINUM.

MUSARUM ſimplex amator,
Sub denſis fagis,
Quæ ad cacumina collis
Umbram ramorum extenderunt,
Cùm evitâſſet æſtatis calorem
Urentem, lyræ carmen
Hoc incipiebat accinere:
" Fagi, choris Nympharum
" Meritò quæſitæ,
" Veſtrûm umbræ nigræ
" Ego ſolus propinquans
" (In) pectore quendam timorem habui.
" Videtur enim hìc manere
" SILENTIUM multum cogitans:
" VERECUNDIA relictâ turbâ,
" Et PRECATIO deorum amans.
" In his locis

" Καθημενῳ μ' ἀπεσαι
" Φροντιμα τῶν βεβηλον,
" Σκοπεύμενος νοησω
" Ως φρονίδων ματαιων
" Ὑπο βροτοι πονεῦσιν,
" Ὁτ' ε μαθειν θελεσι
" Πασων τεχνην αριστην
" Το Σωφρονεῖν, βιῳ τε
" Εν μέτριῳ το χαιρειν.
" Ενθενδε θυμος αιεν
" Κενεμένος σεναζει
" Βιοφθορῳ σπαραγμῳ
" Παθημαλων κακιστων,
" Φθονε, κεαρ δακονλος
" Ευδαιμονεντ' επ' αλλῳ·
" Διψης εχειν τα πλειω·
" Ὀρεξεως τε δοξης
" Κα'ν πραγματων γενοιτο
" Η δοξα μισθος αισχρων,
" Φυσις καλεῖ δε πανλας
" (Βελοντ' ὅσοι πιθεσθαι)
" Μαλλον πωθεῖν γαληνην
" Τοιηνδε, τωδ' εν αλσεῖ
" Ης σωφρονες τυχεῦσι.

EN

" Mihi ſedenti aberit
" Cogitatio omnis profana.
" Conſiderans mente agitabo
" Quàm vanis ſub curis
" Mortales laborant,
" Quòd nolunt diſcere
" Optimam artem omnium
" Temperanti eſſe animo, victuque
" In modico gaudere.
" Illinc animus ſemper
" Stimulatus gemit
" Vitam-corrumpenti laceratione
" Affectuum peſſimorum,
" Invidiæ cor mordentis
" Ob alterum felicitèr viventem:
" Sitis habendi plura:
" Deſideriique gloriæ,
" Etiamſi ſit factorum
" Gloria merces turpium.
" Natura autem vocat omnes
" (Quicumque volunt parere)
" Potiùs expetere tranquillitatem
" Talem, hoc in nemore
" Quam ſobrii conſequuntur."

ΕΝ ΧΡΟΝΩ ΤΥΦΛΩΣΕΩΣ ΠΕΝΘΙΜΟΝ ΕΝΝΟΗΜΑ.

Τις μοι βιω ζερεμενω των ομμαλιων
Τερψις παρεσται; φως εμοι χαρμαλεον
Μαλην, μαλην εμοιγε κινησειεν αν·
Ου γαρ δυναιμην προσβλεπειν τα ποιμνια
Βοσκεσθ' απλησως εν δροσωδει λειμακι.
Ου γαρ δυναιμην εισοραν γενος βροτων
Εγερθεν εξ υπνοιο και νεω κραδει
Καλιον προς αγρας εις πονον της ημερας·
Ου γαρ δυναιμην ΓΗΝ ιδειν γαυρουμενην
Ὅτ' ισχυς εξι πασι τοις υπερ χθονος
Καινη. Μαλην εμοιγ' ανελθοι τ' ημαλα.
Ου γαρ δυναιμην καλλος αθρειν ΗΛΙΟΥ
Σειονδος εν τοις ουρανοις φαεσφορος
Κομας, βαλονδος τ' εκ καρηνου την φλογα.
Μητ' αν χαρειην εν μεσημβρινω χρονω,
Ὁταν βαθυρριζου δρυος σκιας υπο
Ποθω καλακλινη ψυχης τα πωεα,
Στασαι τε πορδιες μεσοις εν ὑδασι
Τυπτωσι ταις ουραισι πλευρα πολλακις,
Μυας ὁπως ειργωσι τας οξυσομους.
Και φευ, τιν' ἡδονην εμοι διδοιεν αν,
Ει και φαεινος νυκτι λαμπαδ' ΕΣΠΕΡΟΣ
Πρωτις' αναπτοι, και τοτ' εν σμικρω χρονω

Φαινοι

IN TEMPORE CÆCITATIS LUGUBRIS COGITATIO.

QUÆ mihi privato oculis vitæ
Oblectatio aderit? lux matutina gaudia
Fruſtra, fruſtra mihi quidem moverit:
Non enim poſſim aſpicere greges
Paſci inſatiabiliter in roſcido prato:
Non enim poſſim videre genus hominum
Exſuſcitatum e ſomno, et novo robore
Revertens agros ad laborem diei:
Non enim poſſim cernere Tellurem glorientem
Quòd omnibus quæ ſunt ſuper terram vis eſt
Nova. Fruſtra mihi quidem redirent dies,
Non enim poſſim intueri pulchritudinem Solis
Concutientis in cœlis adferentes-lucem
Comas, emittentiſque flammam e capite.
Neque gauderem in tempore meridiano,
Quando ſub umbrâ quercûs profundas-radices-habentis
Deſiderio frigoris diſcumbant greges,
Juvencæque ſtantes in mediis aquis
Sæpè verberent latera caudis,
Ut arceant muſcas quæ habent acuta ora.
Et ah! quam voluptatem daret mihi
Etiamſi Heſperus ſplendidus nocte lampada
Primùm accendat, et tunc in brevi tempore

Φαινοι Σεληνη το προσωπον αργυρεον,
Ασρων αγεσα μυριων ομυ χορον;
Αρ' αν δυναιντο ταυτ' αδερκτοις ομμασι
Τερψιν παρασχειν; φως αφεγγες εσσεται
Εμοι Σεληνης, Ασερων, ηδ' Εσπερυ.
Οικτειρομεν σε τον πονουντ', οσις τυχοις,
Δεσμοισιν· αλλ' ει συ γ' εμυ μακαρτερος·
Ει γαρ σκοτεινον η το δεσμωτηριον,
Δερκεις ομως δ' ακτιν' αμαυραν ημερας
Δι' η θυρας, η τειχεων εσχισμενων.
Εγω δε φευγειν ημεραν (βιαζεται
Νοσος) ταχυνων, και σκοτω νυν ενδροφος
(Οιμοι τυχης) τρισαθλιος τε γιγνομαι.
Χαιρ' ω ΣΚΟΤΟΣ, προγενεστερος των χρηματων
Παντων ἁ κοσμον τονδ' ὁρατον αμφεπει·
Καιπερ μερος ΦΟΙΒΩ δεδωκας ημισυ
Αρχης, ΣΕΛΗΝΗΝ και μετασχειν ηθελες,
Αλλ' ευτ' απητησας μονος σκηπτρον φορειν
Παλαμαις ερεμνον, οι βροτοι το σον σθενος
Οιδασι, και τρεμυσι μη παλιν χαος
Ελθοι. Δρακοντας θριξιν εμπεπλεγμενυς
Τοτ' εμβλεπυσ' Ερινυων φοβουμενοι,
Εν χερσι τε μαστιγα την σιδηρεαν.
Ουτως εχυσιν οι φρονουντες αισυλα.
Αλλ' οι δικαιοι συλλαλουσι Δαιμονων
Ψυχαισι νυκτος των πολουντων εν χθονι.

Ως

Luna oſtendat argenteum vultum,
Ducens ſimul chorum infinitorum aſtrorum?
Num poſſint hæc oculis non videntibus
Præbere voluptatem? lux erit non-lucida
Mihi Lunæ, Aſtrorum, et Heſperi.

Miſeremur tui, qui laboras (quicunque forte ſis)
Vinculis: at tu quidem es felicior me:
Si enim carcer ſit caliginoſus,
Tamen vides radium obſcurum diei
Aut per januam, aut fiſſos muros.
Ego autem fugere diem (cogit
Morbus) feſtino, et nunc in tenebris innutritus
(Hei mihi ob fortunam!) miſerrimuſque ſum.

Salve igitur Caligo, antiquior rebus
Omnibus quæ amplectuntur hunc mundum qui ſpectatur:
Etiamſi dediſti Phœbo partem dimidiam
Imperii, et voluiſti Lunam habere partem,
Tamen cùm poſtulâſti ſolus geſtare ſceptrum
Tenebricoſum manibus, mortales tuas vires
Noverunt, et tremunt ne chaos
Veniat. Serpentes implicitos crinibus
Furiarum tunc vident territi
In manibuſque ferreum flagellum.
Ita afficiuntur illi qui iniquis ſunt animis.
At juſti colloquuntur Dæmonum
Animis nocte qui vagantur in terrâ.

Ὡς ειθ' αν ειην αὐλος αξιος τυχειν
Μυθῳ παλαιων ανερων των ευκλεων,
Τοτ', ει τυφλοιμην εισαει τοις ομμασι,
Λεσχην αοιμι συν καμονων φερταοις,
Ὁσοι περ εν μαχαις προ παιριδων θανον,
Ὁσοι περ ησαν συν Νομοις δικασπολοι,
Μαλις' ὁσοι περ των Αοιδων εν χορῳ
Θεοισιν ὑμνους ηδον ευσεβεσταοι.

ΕΙΣ ΠΟΛΕΜΟΝ Ῥ ΤΣΣΙΑΚΟΝ.

ΧΑΙΡΕΤ' εν ἁδε
Ἥρωες Δαναοι
Παλερων ειδωλα καμονων,
Πολλακις οἱ φονιας μισηων αἱματι Περσων
Πολεμοῦνλες ελεγξαλε χειρας,
Οφρ' ὑπολε Βαρβαρος ὑβρει
Βασιλευς αθεμις' επιλελλοι,
Αλλ' ἱνα τοις παισιν τοις εσσομενοισι λιπηλε
Δωρον ελευθεριας χρυσεας, κλεαλων τοδ' αριζον.
Ουχι τις ωρσεν
Δυπος αηθης,
Καλαπληξας εθνεα νεκρων;
Πολλων κινηθεισα ποδων γαια ζοναχιζει
Ανδρων ιεμενων εις αινην δηϊοτηλα·

Βορεω

Quàm utinam ipſe dignus ſim conſequi
Sermonem antiquorum virorum qui erant gloriâ-
insignium!
Tunc, ſi cæcus ſim perpetuò oculis,
Haberem ſermocinationem cum optimis defunctorum,
Quotquot mortui ſunt in pugnis pro patriis,
Quotquot juſtitiam ſecundùm Leges adminiſtrârunt,
Præcipue quotquot in choro Vatum
Maximè pii Diis hymnos cecinerunt.

IN BELLUM RUSSIACUM*.

GAUDETE in Orco
Heroes Danaï,
Simulachra patrum defunctorum,
Qui ſæpè ſanguine odioſorum Perſarum cruentas
Manus tinxiſtis pugnando,
Quò nunquam Barbarus contumeliâ
Rex injuſta mandaret,
At ut liqueretis filiis poſteris
Libertatis aureæ donum, iſtud optimum bonorum.
Nonne quis commovit
Sonus inſolitus
Qui perculit gentes mortuorum?
Tellus gemit agitata multis pedibus
Hominum euntium ad gravem pugnam:

* Script. Ann. 1783.

Nam

Βορεω Θυγατηρ γαρ Ανασσα
Οργην δικαιαν
Θυμω 'κπνευσα
Παν κραιος ὁρμησασα μαχηνδ' ωρυνε φαλλαγγας,
" Ανερες εσε,
" Καινετ' ανοικτως
" Τυσδ' εχθρυς τυς πριν Ασιας οικητορας αιας,
" Νυν δε τυραννευοντας εν Ἑλλαδι. Το ζυγον αισχρον
" Αιρεσε δυλοσυνης· κηρυσσετ' ελευθερον ἡμαρ·
" Κυδος ΚΑΘΑΡΙΝΑ προσαιψω
" Τεχνων τη Μητερ' Αθηναις."
Αρα τι μαψιδιως ἡδ' ειπεν δια Γυναικων;
Ιδε πως τετελεσμενα παντα.
ΤΥΡΚΙΚΟΝ εθνος
Τι σομα των κοπιδων
Χερσ' εσιν αμβλυ; Πρηνεες αγκυλαι
Επεσον κονιησι Σεληναι.
Παντες αριστοι
Γαιαν οδυσιν
Εἰλον, παλαμηισι δαμεντες
ΡΥΣΣΙΑΚΩΝ αρετη κραταιντων.
Πολλος ὁμιλος
Δειματι θαμβων
Πεφοβημενος εκ πολεμοιο
ΕΥΞΕΙΝΗΝ περαων σχεδιαις ἐλαχυνε θαλασσαν.
Αλλα φοβυ, ταραχης, θορυβυ, φωνης τε φυγοντων

Nam Regina Boreæ Filia
Juſtam iram
Ex animo ſpirans
Excitatis viribus totis ad prælium inſtigavit phalangas,
" Viri eſtote:
" Interficite nullâ miſericordiâ
" Hos inimicos olim incolas Aſiæ,
" Nunc autem tyrannidem obtinentes in Græcia.
Turpe jugum
" Servitutis tollite: prædicate diem libertatis:
(Ego) *Catharina* tribuam gloriam
" Athenis Matri Artium."
Num quid hæc Nobiliſſima Mulierum fruſtrà dixit?
Ecce quomodo perfecta (ſunt) omnia.
Turcica Gens
Cur acies copidum
Manibus obtuſa eſt? Pronæ curvatæ
Lunæ ceciderunt in pulvere.
Omnes fortiſſimi
Terram dentibus
Prehenderunt, ſubacti manibus
Ruſſiacorum virtute vincentium.
Multa caterva
Terrore obſtupefacta
Fugiens e pugnâ
Subito factis ratibus Euxinum mare feſtinavit tranſire.
At metum, conſternationem, tumultum, vocemque
fugientium

Gens

Γενος Ατθικον ἡσθεῖο χαίρων,
Γηθοσυνῃ ϛορεεῖ μαλακωτερον αἰψα ῥεεθρον
ΙΛΙΣΣΟΣ· πλειον μελιτος τε διδωσιν ΥΜΕΤΤΟΣ·
Παντοθεν ευκαρποι θαλλυσι τε μαλλον ελαιαι.
Και ταχα τας ϛηλας παραδωματα, θαυματ' ιδεσθαι,
Βλεπω· Σωκρατικον τε λογον παλιν αλλον ακουσω,
Ηδε Σοφοκλειας αλλης κηληματα Μουσης.

ΩΜΟΣΑ ΜΥΡΙΑΚΙΣ ΕΠΙΓΡΑΜΜΑΤΑ ΜΗΚΕΤΙ ΠΟΙΕΙΝ. Palladæ. Ep. 15.

ΝΕΟΘΗΛΕΩΝ απ' ανθων
Γλυκερῳ τονῳ λεγεντων
Στεφανωμ' ἐλευξα χαιρων.
Κρινα συν ῥοδοισι λευκα,
Κροκον ηδε χρυσοχαιτην,
Χλοερας τα φυλλα δαφνης,
Ετι μυρσινην τερενην
Επιμιξ πλεκειν γεγηθα.
Ανεμος δε νυν σκεδασσε
Τεταραγμενον το πλεγμα,
Παλαιμων σθενος κραταιων
Μαλακας κομας βαρυναν
Εμαρηνε καλλος ανθων.

Gens Attica gaudens perſenſit,
Statim præ lætitiâ ſternit mollius fluentum
Ilyſſus: pluſque mellis dat *Hymettus:*
Undique magis florent fœcundæ olivæ.
Et mox columnas * apud domos, miracula viſu
Aſpiciam: Socraticumque ſermonem alterum audiam,
Et illecebras alterius Muſæ Sophocleæ.

* Celeberrima illa Græcorum Τιχη Αρχιλοχικη voce στηλας deſignatur.

JURAVI DECIES MILLIES NUNQUAM AMPLIUS CONFINGERE EPIGRAMMATA.

E Floribus recentèr ortis
Lectis dulci labore
Formavi coronam gaudio.
Alba lilia cum roſis,
Crocumque aureum-comis,
Folia viridis lauri,
Inſuper teneram myrtum
Lætatus ſum mixtìm texere.
Nunc autem ventus diſſipavit
Textum-opus turbatum,
Robur potentium manuum
Gravatis mollibus comis
Fecit pulchritudinem florum marceſcere.

Propterea

Δια τὸ μὸσα μολπην
Στονοεσσα ληξεν ἀδειν·
Απο χειλεων αφωνυς
Δονακας χαμαζε βαλλει,
Κιθαρας τε νευρα μισεῖ.

ΤΕΛΟΣ.

Propterea Muſa cantum
Gemens ceſſavit canere:
A labris mutas
Arundines ad terram jacit,
Oditque nervos Citharæ.

*** Judicio Critici cujuſdam ineogniti quidèm, ſed planè Eruditi et Subtilis, de noſtris Monoſtrophicis nuper editis, perlecto, hoc Carmen ſtatim conſcriptum eſt.

FINIS.

ERRATA IN THE APOLOGY.

P. 87. l. 23. *erase the redundant* is.
90. l. 9. *read* τρωπωσα.
93. l. 19. *erase the comma after* much.
103. l. 23. *read* Xenophon.
142. l. 28. —— Abbé.
155. l. 25. —— Phœnissæ.
176. l. 20. —— Bellerophon.
l. 23. —— καλα.

ERRATA IN THE MONOSTROPHICS.

P. 8. l. 7. *read* ωμοσαν.
22. l. 8. —— παλιλροπον.
30. l. 24. —— ισχαλην.

ADDENDA.

In the Agamemnon of Æschylus, there are four examples of verses beginning with Δι and an apocope. V. 1113, 1179, 1342, 1436. See note in p. 90. of the Apology.

Æschylus in his Agamemnon has

Τοσονδ' ὁσονπερ οὑτος ην ὑπ' Ιλιῳ. V. 869.

and in his Chœphoræ, the υ of δακρυω is made short,

Στυλος κραιλουσῃ· δακρυω δ' ὑφ' ιματων. V. 79.

which authorities justify the 13th and 15th verses of the 30th Monostrophic.